Recent Acquisitions

A Selection: 2022–2024

THE METROPOLITAN MUSEUM OF ART BULLETIN FALL 2024

Recent Acquisitions

A Selection: 2022–2024

THE MET

The Metropolitan Museum of Art, New York

Director's Note

The Recent Acquisitions *Bulletin*, published every other year in the fall, is a celebration of The Met's commitment to collecting works of art from wide-ranging times and geographies and presenting them to a diverse and engaged public. Featuring paintings, prints, drawings, sculptures, photographs, decorative-art objects, arms and armor, garments, musical instruments, and more, this issue represents only a fraction of the remarkable artworks that have joined the Museum collection over the past two years thanks to the generosity of gracious donors and patrons. This support allows The Met to exhibit more than five thousand years of human creativity in its galleries. I am exceedingly grateful to all who contribute to these efforts.

This issue of the *Bulletin*, like the Museum itself, presents ancient works along with works of the present day. Just as the shape of a thirteenth-century BCE painted terracotta chalice reveals connections between ancient Greece and Cyprus, the twisting forms of a 2024 sculptural ensemble by Ryunosuke Okazaki speak to the designer's creative process and artistic influences. Another contemporary work, Joana Choumali's embroidered photograph series *Ça va aller*, which powerfully evokes communal grief after violence, is among many works by living artists that have augmented The Met collection in the past two years.

A common thread in this gathering of recent acquisitions is the utility of art in ritual or performance. An ancient Egyptian figure of a rearing cobra with a feline head, for example, is outfitted with projections that might have allowed for its transport during ceremonies. The surviving details of a medieval dove carved from ivory indicate that its wings and tail were likely manipulated to move in ritual celebrations. Also made for use on special occasions are two pieces that join the Michael C. Rockefeller Wing collection: a silk kente produced in Ghana that offers a rare view of Asante royal aesthetic sensibilities from before the mid-twentieth century and an extraordinary stone collar created for a Taíno cacique to wear. In some cases, an object's history of use characterizes its singularity. The Gibson Les Paul Standard electric guitar used by Keith Richards on the first Rolling Stones tour of the United States, which reintroduced the now-ubiquitous sunburst finish to rock guitarists of the 1960s, adds another historic instrument to the Musical Instruments collection at The Met.

While several recent acquisitions featured here add depth to storied collection areas at the Museum, others maintain The Met's presence at the forefront of art-historical conversations. The monumental handscroll painting *Streams and Mountains without End*, a masterwork by the Qing-dynasty painter Wang Yuanqi, enters a world-class collection of Chinese painting and calligraphy. In the American Wing—which celebrates its centennial this fall—the nineteenth-century painting *Bélizaire and the Frey Children* offers a rare depiction of an identified Black teenager with the children of his enslaver; twenty-first century conservation revealed Bélizaire's figure, which had been deliberately concealed decades after the portrait's creation. The Finnish modernist Helene Schjerfbeck's *The Lace Shawl*, a layered, dramatic portrait of the artist's friend and landlady, joins European Paintings at The Met as the first work by Schjerfbeck to enter a museum collection in the United States. Meanwhile, Leopoldo Méndez's linocut depiction of the great Mexican printmaker José Guadalupe Posada expands the already distinguished collection of twentieth-century Mexican graphic arts in the Department of Drawings and Prints.

Many artists, like Méndez, suffuse their works with an appreciation for the artistic and cultural contexts in which they participate. A delicate eighteenth-century Ottoman album painting of a rose and nightingales invokes the pair's long-established symbolic role in Islamic art and literature, while the contemporary Pueblo artist Rose B. Simpson draws on her Indigenous heritage to imbue a seven-foot-tall clay sculpture with protective and reflective symbolism. Other works take inspiration from myth, such as the bronze figure group attributed to the court sculptor Adriaen de Vries that depicts a scene from the Twelve Labors of Hercules. The *Athena* sword and scabbard by the Swedish smith Peter Johnsson, the first addition to The Met Arms and Armor collection to be expressly created as a work of art, centers its design on the legendary traits of the titular Greek goddess. These pieces serve as reminders of the inspiration that museums can offer to artists—when art begets art, works from past centuries join conversations of the present.

Such dialogues are essential to The Met as it moves into the future. By the time the 2026 Recent Acquisitions *Bulletin* arrives, the eagerly awaited Michael C. Rockefeller Wing will have opened to reintroduce visitors to an exceptional array of works from Africa, Oceania, and the ancient Americas, as will the Museum's renovated galleries for the Art of the Ancient Near East and Cyprus. A new exhibition gallery will greet visitors entering the Great Hall, and construction will be on the horizon for the Tang Wing for Modern and Contemporary Art, designed by the architect Frida Escobedo. These ambitious projects will join the usual array of remarkable happenings at the Museum: engaging new exhibitions, lively public events, and exciting acquisitions.

All of this would be impossible without the patronage of generous donors and Trustees, who understand The Met's mission of connection through art and support its everyday realization. The donors of works of art and the funds to purchase them are listed at the back of this *Bulletin* and are acknowledged on labels in the galleries and on the Museum website. The quarterly *Bulletin* program is supported, in part, by the Lila Acheson Wallace Fund for The Metropolitan Museum of Art, established by the cofounder of *Reader's Digest*. We deeply appreciate the enthusiasm of the Museum's supporters and members, and we look forward to seeing you in the galleries.

Max Hollein
Marina Kellen French Director and CEO
The Metropolitan Museum of Art, New York

Youth with Shaven Head

Egyptian, New Kingdom, Dynasty 18, reign of Akhenaten (ca. 1352–1336 BCE)
Painted wood, H. 7 in. (17.8 cm)
Gift of the Dubroff family (2023.600)

This skillfully portrayed young man is shown striding forward. Although partially missing now, his almond-shaped eyes were intricately carved in wood and outlined with black pigment. Subtle traces reveal details of a heavy mouth and a small flesh fold underneath the chin. The missing arms and the front of the kilt were carved separately and would have once been attached with tenons.

The young man's features speak to the Amarna Period. His low-slung pleated kilt, underneath a protruding belly, is indicative of this time, as is his long neck with a single fold indicated on the throat. He is portrayed with an elongated skull and a shaven head, which are prominent in Amarna depictions of the royal family, especially the princesses.

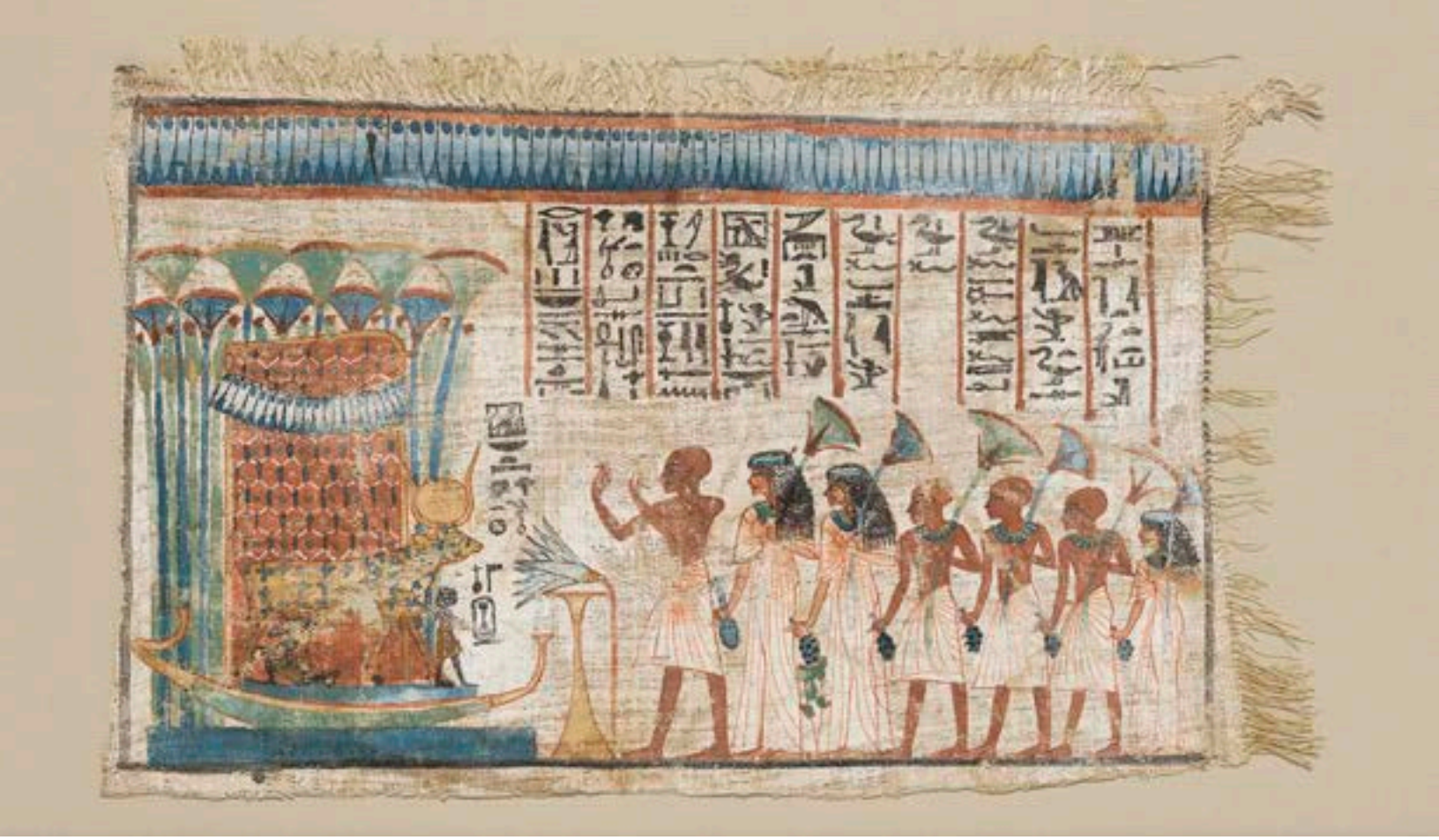
Wooden statues from the Amarna Period are exceptionally rare. Other wooden statuettes of the era depict female figures or members of the royal family. This figure does not wear a crown nor does a uraeus adorn his head. Nevertheless, the quality of the piece suggests it was crafted in a royal workshop. It might represent a young member of the royal family, perhaps even Tutankhamun before he ascended the throne. **NA**

Painted Linen Depicting the Priest Tjanefer and His Family before the Goddess Hathor

Egyptian, New Kingdom, Dynasty 19 (ca. 1300–1250 BCE)
Painted linen, 12 5/8 × 21 1/4 in. (32 × 54 cm) including fringes
Purchase, Liana Weindling Bequest, 2022 (2022.332)

Under a row of lotus petals, Tjanefer and his family approach the goddess Hathor in her guise as a cow. Standing on a barque that floats over a body of water, the goddess emerges from the reeds. Another string of lotus petals decorates the shrine above her, creating the impression that Tjanefer and his family inhabit a space like that in which she shelters. Tjanefer raises his hands in reverence, voicing a wish—as the hieroglyphs above him express—that the goddess bestow life, love, and mindfulness, among other blessings, upon him and the three generations of his family standing behind him.

Tjanefer most probably donated this linen to a shrine in Deir el-Bahri, where Hathor's cult was celebrated. A statue with a similar image was excavated at the site, depicting the cow-goddess with the king Thutmose III (ca. 1479–1425 BCE). In both the statue and the linen, a king is shown twice: once standing before the goddess and, in the other instance, kneeling to nurse below her. The linen portrays Mentuhotep Nebhepetre (ca. 2051–2000 BCE), an even earlier king whose royal image cult endured for centuries into the Ramesside Period (ca. 1295–1070 BCE), when this linen was produced. **NA**



Terracotta Chalice with Bull Heads

Mycenaean, Late Helladic IIIB, ca. 1300–1200 BCE
Terracotta, H. 9 ¾ in. (24.7 cm)
The Bothmer Purchase Fund, 2023 (2023.639)

The distinctive iconography and shape of this chalice reflect important cross-cultural interactions between Greece and Cyprus in the Late Bronze Age. While the stylized bull heads are characteristic of Mycenaean pictorial-style pottery introduced on the Greek mainland around 1400 BCE, the carinated form is attested almost exclusively in ceramic vessels from Cyprus, Syria, and the Levant. The painting technique, moreover, is similar to that of several bowls discovered at the sites of present-day Klavdia and Hala Sultan Tekke in Cyprus and Minet el-Beida in Syria. Some scholars have attributed those works—as well as this chalice—to a single artist. This figure may have been an immigrant craftsman from Greece producing wares in a Cypriot workshop.

Though numerous Mycenaean vessels with pictorial decoration have come to light in Cyprus, recent excavations and scientific analysis indicate this type of pottery was mainly produced in the Argolid, a region of the Peloponnese. The evidence likewise confirms that non-Mycenaean pottery shapes, like the carinated form, were occasionally manufactured on the Greek mainland. Thus, we do not know for certain where this chalice was made. However, it still attests to strong commercial and artistic links between Greece and Cyprus in this period. **AMB**

Figure of a Rearing Cobra with Feline Head

Egyptian, Late Period–Ptolemaic Period (664–30 BCE)
Bronze or cupreous alloy, H. of cobra 2 ¾ in. (7 cm), H. of tangs 1 ½ in. (4 cm)
Gift of Adina Lei Savin, in honor of Dr. William Benson Harer Jr., 2022 (2022.420)

Cast in solid metal, this unusual figure represents a rearing snake with the head of a lioness, its body coiled in an elongated figure eight. The cobra, seen originally as a manifestation of Wadjet, the ancient goddess of royalty and patroness of northern Egypt, came over time to symbolize various other female deities as well. The lioness head links the figure with powerful goddesses such as Sekhmet, Bastet, and again Wadjet. Both the cobra and lioness could represent the "Eye of Re," the fierce daughter and defender of the sun god.

Images of the hooding cobra (uraeus), poised to spit fire and venom at the enemies of Egypt, were used as protective elements in a variety of settings. Feline-headed cobras are rare, seen most often as amulets. Several first-millennium temple reliefs also show four of these hybrid figures protecting symbols of the god Osiris, the king of the realm of the dead.

Protruding from the bottom of the figure are two long, thick tangs that would have been slotted into some type of support. Likely from a temple context, it may have been fastened to a base or attached to a standard that could be carried in procession. JK

Bronze Statuette of a Plowing Scene

East Greek, Archaic, first half of the 6th century BCE
Bronze, H. 4 13/16 in. (12.2 cm)
Purchase, Patricia and Marietta Fried Gift, 2024 (2024.1)

This unusual bronze statuette depicts a bearded male figure standing with one hand behind his back and the other on the handle of a plow. Two oxen yoked together by the horns walk in opposite directions, possibly indicating the turn at the end of a furrow. The statuette likely comes from the area around Smyrna, in present-day Turkey, where more than seventy bronzes of similar style and workmanship have been discovered. The group includes animals, mythological creatures, and humans engaged in everyday activities—including eight plowing scenes nearly identical to this one. Each piece reproduces the lumpy form of the wax model from which it was cast, as the surface of the bronze has only been roughly finished. The number of bronzes and the repeated subjects suggest the group came from either a votive deposit in a sanctuary or a workshop related to the site. The modest nature of the plowing statuette and its focus on daily life indicate it was a personal votive offering. It may have been dedicated to a deity associated with agriculture and fertility, such as the Anatolian goddess Kybele, whose cult was well established among the Greek cities of Asia Minor by the sixth century BCE. AMB

Cauldron with Lid

Greek, possibly Attic, late 6th–first half of 5th century BCE
Bronze, H. 10 ½ in. (26.7 cm), Diam. 13 ¾ in. (35 cm)
Marguerite and Frank A. Cosgrove Jr. Fund, 2024 (2024.12a, b)

The bronze cauldron, or *lebes*, is striking for its simplicity and for the four elegant spool-shaped attachments, decorated with beaded strings in relief, that hold its movable handles in place. One of the spool-and-handle elements is a modern restoration. The body of the vessel was raised from a single sheet of hammered metal, folded flat at the top to form a rim. While many cauldron-handle attachments and rings have been discovered in archaeological excavations—because they were solid cast and very resistant to deterioration—it is rare to find a complete vessel, let alone one with its lid.

This type of cauldron derives from earlier models originating in Phrygia and Urartu (in Anatolia, present-day Turkey). Athenian smiths later revisited the form with a taste for greater simplicity; the closest parallels to this example have been found in Athens and its surroundings or at sites culturally related to Athens.

Cauldrons were used in banquets, either to cook food, such as broth, or to contain wine. Inscriptions indicate that they were also offered as prizes in competitions. Several well-preserved Attic examples come from graves, where they held cremated remains. This was probably the source of this example, given its excellent state of conservation. DT

Helmet (Boeotian Type) and Belt

Roman, Late Republican, mid-2nd century BCE
Bronze and lead, H. of helmet 8 11/16 in. (22 cm), Diam. of belt 13 in. (33 cm)
Purchase, Ronald S. Lauder, Alejandro Santo Domingo, Acquisitions Fund, Arthur Ochs Sulzberger, and Friends of Arms and Armor Gifts, 2022 (2022.390a, b)

This is the most complete example of a late Hellenistic Boeotian-type helmet, one of only two known to survive. Although helmets of this type were worn by rulers and members of the military, particularly cavalrymen, this helmet and the belt that accompanies it were likely intended for use in gladiatorial combat. The sale catalogue of the collection of the painter and art dealer Attilio Simonetti (1843–1925) states that they were found in former gladiators' barracks in Rome. Little Roman gladiatorial equipment made prior to the Imperial period (27 BCE–476 CE) is preserved. Unlike the gladiatorial helmets and other armor recovered in Pompeii and Herculaneum, this ensemble dates to the Late Republican period (209–27 BCE). As such, it is considerably rarer and of great significance.

The belt is the only known surviving example of a type worn exclusively by gladiators. Remarkable for its completeness, the accessory retains the hook and eye of bronze wire required to close it, as well as decorative palmette-shaped appliqués at the front and back. While The Met collection includes a great number of works inspired by the Roman games (both ancient and later), which commemorate if not celebrate gladiatorial combat, this helmet and belt are the Museum's only objects likely worn in the actual performance of the spectacle. JB

Nasca artist(s)

Bowl with a Metalworking Scene

South Coast, Peru, 1–300 CE
Ceramic and slip, H. 3 1/2 in. (8.9 cm), Diam. 6 1/2 in. (16.5 cm)
Purchase, Christian K. Kleinbub and Eric K. Kleinbub Gift, 2022 (2022.255)

Ancient Peruvian potters often created ceramic vessels in the form of buildings. More distillations of ideas about architecture than scale replicas of specific buildings, these vessels represented a particular building type, and, more importantly, its associated concepts. This bowl with high, slightly flared sides represents a walled enclosure with crenulations. Its interior is painted with a door on either side and, at center, a smelting furnace with seven blowtubes resting on it. A figure wearing a headdress and whiskered nose ornament sits beside the furnace, knees drawn up.

The structure recalls the battlements found around the Templo del Escalonado at the site of Cahuachi, an important ritual center on Peru's South Coast in the first half of the first millennium CE. With its rare depiction of a smelting furnace, this small bowl provides a glimpse into Nasca ideas about the production of metal objects—of gold, silver, copper, or bronze—a process that was very likely considered a sacred, perhaps divine act. JP

Statuette of Mercury Holding a Money Pouch

Roman, Imperial, ca. 2nd century CE
Bronze, H. 5 in. (12.7 cm)
Purchase, Patricia and Marietta Fried Gift, 2023 (2023.561)

The small bronze statuette represents the Roman god Mercury (Greek Hermes) as a naked young ephebe. The god stands in contrapposto, his left toes barely touching the ground as if he just landed from the sky. A pair of wings incised with feathers is attached to each ankle and to his characteristic hat (petasos). His left arm is covered by a draped chlamys fastened at the shoulder with a stud, the precise folds following the curves of his muscular body; his right hand holds a money pouch. The delicate details of Mercury's hair and toes, and the nipples inlaid with copper, characterize this fine work of art. Remains in the cavities left in the irises indicate that the eyes were once inlaid with silver, and scattered evidence of gilding was discovered on the cloak.

Most Roman household shrines, especially in Gaul and Italy, invoked Mercury's protection with such bronze statuettes, which appeared in a vast range of types and styles with varying quality. He served as divine herald and the patron of abundance, commerce, and wealth. The money pouch is a typically Roman attribute of the god, while the balanced and relaxed position recalls the widely copied figure of Hermes made by the Classical Greek sculptor Polykleitos. DT

Helmet (*Spangenhelm*)

Byzantine, 6th century
Iron, copper alloy, and gold, H. 7 5/8 in. (19.4 cm), W. 8 in. (20.3 cm), Wt. 4 lb. 10 oz. (2102 g)
Gift of Laird Landmann and Kathleen Kinney Landmann, in celebration of the Museum's 150th Anniversary, 2023 (2023.580.2a, b)

Likely made in Byzantium, this princely helmet is exceptional for the conception, extent, and preservation of its punched and gilt ornamentation, which includes Christian-themed symbols of fishes, drinking cups, and crosses. It is constructed of riveted plates and is of a type known as a Baldenheim helmet, referring to the Alsatian village where this example was discovered in 1902. The forty-four known helmets of this type share similar construction and decoration, and they were likely worn by Germanic princes in Byzantine service and officers in the Byzantine army. Evidence suggests that the Baldenheim-type helmets were produced over a relatively long period, from the mid-fifth century to the late sixth century, and in at least four workshops located within the Byzantine Empire, none of which has been located more precisely. Such helmets have been discovered across Europe and even in Libya, where they were deposited as grave goods in the tombs of Ostrogothic and other Germanic chieftains. Despite missing its cheekpieces and nape defense of mail, this example is recognized as one of the best preserved of its type. JB

Folio from a Qur'an Manuscript

Probably Syria, late 9th–early 10th century
Ink and gold on parchment, 9 1/4 × 12 7/8 in. (23.5 × 32.7 cm)
Purchase, Friends of Islamic Art, Younghee Kim-Wait, and Kathryn Briger Gifts, 2023 (2023.340)

Like many early Qur'an manuscripts, this folio is written on parchment in dark brown ink with a broad-nib reed pen, presenting a careful equilibrium between thick strokes and empty spaces. The angular script displays overextended letters that appear to counterbalance round ones; thought to be a stylistic response to the wide page format, this is characteristic of Qur'ans of the late ninth and early tenth century. Red and green dots indicate vocalization, while dotted triangles and tear-shaped medallions in gold leaf mark the ends of verses. This leaf features verses from Sura al-Saffat, recounting the story of the prophet Abraham's near sacrifice. The Qur'anic account differs in a few details from the biblical one: most notably, the son to be sacrificed is not Isaac but Abraham's firstborn, who is aware of and accepts God's request. In these verses, God recognizes the submission of both father and son and rewards Abraham.

This folio once belonged to Elizabeth Riefstahl (1889–1986), a scholar and curator at the Brooklyn Museum, and is thought to come from the same manuscript as another folio in The Met collection that was given to the Museum in 1930 by her husband, the scholar Rudolf M. Riefstahl (1880–1936). MR

Dove

Spanish(?), 10th–11th century(?)
Walrus ivory, 2 1/16 × 4 1/2 × 1 9/16 in. (5.2 × 11.5 × 3.9 cm)
Purchase, Audrey Love Charitable Foundation Gift, in honor of Charles T. Little, and Funds from various donors, 2022 (2022.33)

This dove carved from walrus ivory is a rare surviving example in medieval art of a bird sculpted fully in the round. Though missing its original, separately worked wings and part of its tail feathers, the bird's simplified volume and incised surface decorations, which include chevrons and zigzags, suggest dynamism in flight. Other functional details of the dove's carving suggest that it was meant to move. The holes drilled into its body were likely once fitted with cords, which when gently tugged could operate the tail feathers, making the dove "fly." Puppetry was popular in the Middle Ages, though its Church-sanctioned role in the performance of Christian ritual is not well known today. A dove hovering in a sacred space signaled the presence of the Holy Spirit by taking on its most common symbolic form. When suspended above a baptismal font or altar, the dove could be manipulated during solemn ceremonies such as baptisms or the Descent of the Holy Spirit, which was celebrated during the feast of Pentecost. JAEP

Taíno artist

Ceremonial Collar or Belt

Puerto Rico, 1000–1495
Stone, Diam. at longest 11 3/8 in. (28.9 cm), H. at tallest 4 in. (10.2 cm)
Gift of Brian and Florence Mahony, 2022 (2022.467)

Delicately carved stone collars were part of the regalia that affirmed and projected the political power of Taíno leaders (caciques) during public and private ceremonies. Worn as sashes or bandoliers, these objects connected the individual to *zemís*, vital forces of deities and ancestors.

This work is carved from a single stone and carefully polished. One half is broadened into two panels arranged in a V-shape with a curved edge, with one panel decorated with a circular depression and the other filled with a herringbone pattern, perhaps an abstract version of a fish motif. On the other half, a small tubular projection resembles a belt strap. Such collars were probably commissioned by newly installed caciques, and as few as a dozen would have been completed per generation. **JP**

Intan

Japanese, active 13th century

The Bodhisattva Jizō

Japan, Kamakura period (1185–1333), dated 1291
Japanese cypress wood (*hinoki*) with polychrome pigments, gold paint (*kindei*), cut gold leaf (*kirikane*), and rock crystal, H. with pedestal 53 ½ in. (135.9 cm), W. 11 in. (27.9 cm)
Purchase, Florence and Herbert Irving Acquisitions Fund for Asian Art, Florence and Herbert Irving Acquisitions Fund, by exchange, The Miriam and Ira D. Wallach Foundation Fund, Brooke Russell Astor Bequest, and Fletcher Fund, 2023 (2023.640a–c)

Jizō Bosatsu (Sanskrit: Bodhisattva Kshitigarbha) is an enlightened being who, out of compassion, has chosen to lead others along the Buddhist path. In Japan he is best known for rescuing souls from hell and protecting children. Adhering to traditional iconography, Jizō is portrayed here as a youthful monk with a shaved head, wearing a patchwork surplice over his robe. He wields a monk's staff in his right hand—which he rattles to awaken humans from their delusions—and in his left hand holds a jewel of wisdom that grants all wishes. His long earlobes and the *urna* (protuberance) on his forehead are symbols of Buddhist enlightenment.

The statue was constructed with several blocks of Japanese cypress, employing the joined-wood-block technique (*yosegi-zukuri*) that was standard for the period. The figure is hollow, and the rock-crystal eyes were inserted from inside the head. The monk's vestment is meticulously decorated with cut gold leaf and gold paint. This sculpture, which is one of only three by Intan known to survive, is signed and dated 1291. It was originally commissioned for a subtemple of Kōfukuji in the ancient capital of Nara. JTC

Master of the Second Roman de la Rose of the Duke of Berry

French, active late 14th–early 15th century

"A Medieval Bakery," from the *Book of Problems of Pseudo-Aristotle*, translated to French by Évrart de Conty

French (Paris), ca. 1400
Ink, colors, and gold on vellum, bifolium approx. 16 ¾ × 25 ¼ in. (42.6 × 64 cm)
Purchase, Hélène David-Weill, The Ruddock Foundation for the Arts, and Kathryn Salmanowitz Gifts, in honor of Barbara Drake Boehm, 2023 (2023.645)

Pulling plump, round loaves from a large oven and cooking over a fire, the two bakers depicted on this page of a manuscript bifolium carry out seemingly routine tasks. Yet the text accompanying this image addresses perplexing questions behind the everyday science of cooking. For example: How does grain become bread? How are the properties of ingredients transformed through preparation? How does the finished product nourish the body? The illustration of a familiar, mundane scene of baking anchors the text's more esoteric discussion of physical processes and lived experience. The bifolium comes from a luxury copy of an encyclopedic text known as the *Book of Problems*, erroneously thought during the Middle Ages to have been written by Aristotle. Employing an engaging question-and-answer format to explore everything from human physiology to the natural world, the text was translated to French in the late fourteenth century by Évrart de Conty, the physician of King Charles V, which increased its popularity with lay readers. The miniature, a line drawing only sparingly accented with shading and washes of color, is a fine example of medieval draftsmanship that serves as a counterpoint to the page's more traditional marginal illuminations. JAEP

Four Embroidered Saints, Probably from an Orphrey: St. Peter, St. Catherine, St. Thomas, and St. Barbara

British, early–mid-15th century
Embroidery on linen, St. Peter 11 5/8 × 6 1/8 in. (29.6 × 15.5 cm), St. Catherine 11 5/8 × 6 1/4 in. (29.5 × 15.9 cm), St. Thomas 12 1/16 × 5 15/16 in. (30.6 × 15.1 cm), St. Barbara 11 9/16 × 6 1/4 in. (29.3 × 15.9 cm)
Gift of Karen B. Cohen, in honor of Rochelle C. Rosenberg, 2022 (2022.132a–d)

Their feet planted upon verdant ground blossoming with flowers, these four embroidered saints wear heavy garments accentuated with vibrant multicolored threads. The saints—Peter, Catherine, Thomas, and Barbara—hold their attributes or instruments of martyrdom: a key and a book, a wheel and a sword, a spear, and a tower, respectively. Narrow lancet windows and pointed arches frame the shallow domed niches in which they stand, set against a geometric and tightly formed background of red and metallic threads.

Fine examples of fifteenth-century British embroidery, the fragments are cut from a larger work and would have originally formed an orphrey, or a narrow panel that embellished ecclesiastical vestments such as copes and chasubles. British embroiderers of the period were renowned for their craft, and examples of their work could be found in church treasuries throughout late medieval Europe.

The drawing, especially of the saints' faces and hands, does not match the exceptional execution of the embroidery. The combination of rudimentary compositions and virtuoso needlework suggests a team of artists worked together to create the embroideries, in keeping with the collaborative nature of textile production during the late medieval period. ARH

Lorenz Lechler
German, born ca. 1460–ca. 1538

Unidentified artist
German, active early sixteenth century

Design for a Monumental Sacrament House

1502
Pen and two types of ink (carbon black and iron gall) over partial blind ruling, 17th-century inscription in pen and ink, on parchment, 10 ft. 7 in. × 14 3/8 in. (322.6 × 36.5 cm)
Purchase, The Cloisters Collection, Lila Acheson Wallace Gift, and Harry G. Sperling Fund, 2022 (2022.256)

Combining vertical monumentality and minute detail, late-Gothic designs for church towers and sacrament houses rank among the most impressive and ambitious architectural drawings. This example, in pen and ink on parchment, is one of only two such drawings in public collections in the United States.

It represents a tabernacle or sacrament house, a structure used to store the consecrated host representing the body of Christ. During the fifteenth century, this type of liturgical furniture assumed an increasingly prominent place within the church interior. Consequently, the towering structures, which could reach heights up to eighty-five feet (twenty-six meters), also became important expressions of architectural prowess, combining geometric complexity with lavish tracery and, often, figurative sculpture. The present design dates from a period when the popularity of sacrament houses reached its zenith. In size and ambition, it rivals the two tallest known examples, found in the Ulm Minster and the Saint Lawrence Church in Nuremberg. The intended location for this design is unknown, although its monumentality and association with the architect Lorenz Lechler could suggest that it was meant for the Church of the Holy Spirit in Heidelberg, where Lechler became court architect to the Rhenish Palatinate in 1503. **FS**

Francesco Salviati (Francesco de' Rossi)
Italian, 1510–1563

Bindo Altoviti (1491–1557)

Ca. 1545
Oil on marble, 34 5/8 × 28 3/4 in. (88 × 73 cm)
Gift of the Assadour O. Tavitian Trust, 2022 (2022.460)

Both sumptuous and direct, this portrait of Bindo Altoviti is one of the most exceptional likenesses in sixteenth-century Italian painting. Painted on marble, the work was most likely executed in Rome, where stone supports were common; its large size, however, is exceptional. The hard stone support is seemingly dematerialized by the richly rendered velvet, satin, silk, and fur. Born in Rome of Florentine parentage, Altoviti inherited his father's bank at age sixteen and, with calculated political and financial acumen, accumulated a vast fortune as financier to the papacy. He was a vocal opponent of the Medici rulers who took control of his beloved Florence in the middle of the sixteenth century. Altoviti was a friend and patron to some of the greatest artists of the Renaissance, among them Raphael and Benvenuto Cellini, both of whom made portraits of him. Although born in Florence, Francesco Salviati also worked in Venice and Emilia, absorbing into his signature style the lush brushwork and saturated color associated with those artistic centers. Altoviti's choice of an artist to create his likeness in a non-Florentine manner, on a support that was not typically Florentine, could be understood as a defiant gesture against the Medici. SW

Armor (*Nimai-Dō Gusoku*)

Japan, Momoyama–early Edo period, late 16th–early 17th century
Iron, textile, lacquer, and leather, H. approx. 67 ½ in. (171.5 cm)
Gift of Rosemarie and Leighton R. Longhi, in honor of John Carpenter, 2023 (2023.735.3a–p)

This bold, red armor belongs to a style that is referred to in Japanese as *Akazonae* ("red arms"). It would have been worn in a troop formation that emerged in the sixteenth century in which all members were clad entirely in red and carried red banners to stand out prominently on the battlefield. Made using a lacquer that contains cinnabar, an expensive mineral with limited availability, these armors were mostly reserved for elite forces and were passed down from generation to generation as symbols of honor and bravery. The *Akazonae* troops of the warlord Ii Naomasa (1561–1602) were particularly effective, provoking fear as "Ii's Red Devils." The cuirass of this armor is very similar to that of a suit worn by Naomasa's son, Ii Naotaka (1590–1659). The tall helmet in the shape of a catfish tail is characteristic of a type of highly individualized headpiece that catered to the need of military commanders to be distinct and recognizable on the battlefield. *Akazonae* armors are rare, which makes this suit a notable addition to the distinguished collection of Japanese armors at The Met. **MS**

Attributed to Adriaen de Vries
Netherlandish, ca. 1545–1626

Hercules Overcoming Nereus on His Way to the Garden of the Hesperides

Bohemian, Prague, ca. 1602–12
Bronze, 7 ¼ × 5 ½ × 7 11/16 in. (18.4 × 14 × 19.6 cm)
Purchase, Charles Hack and the Hearn Family Trust and The Isaacson-Draper Foundation Gifts, 2024 (2024.87)

Fantastic invention and daring technique were hallmarks of the sculpture and metalwork produced at the Prague court of Holy Roman Emperor Rudolf II in the early seventeenth century. This northern Renaissance bronze figure group is a striking embodiment of these attributes. It may depict a minor episode from the Twelve Labors of Hercules, feats the mythological hero completed under King Eurystheus. In search of the well-guarded Garden of the Hesperides, Hercules rides atop the serpentine tail of the shape-shifting sea god Nereus, here in the guise of a hooded monster.

The figure group is attributed to the sculptor and bronze founder Adriaen de Vries, who boldly cast it in a single pour, exploiting the undulating movements of molten bronze to evoke the protean transformations of Nereus. De Vries, who became sculptor to Rudolf II in 1602, was joined at court in 1607 by Paulus van Vianen (1570–1614), a goldsmith instrumental in developing the Auricular style known for organic, fluid, and layered forms like those of this bronze. Its unusual composition and subject would have appealed to the court's most sophisticated collectors, who filled their *Kunstkammern* with objects featuring complex imagery that required erudition and close looking to decipher. EN

Covered Vessel with Plum Tree

Japan, Momoyama period (1573–1615), early 17th century
Stoneware with iron and copper-green overglaze decoration (Mino ware, Oribe type), 5 5/16 × 9 11/16 × 8 ¼ in. (13.5 × 24.6 × 21 cm)
Douglas Dillon Fund, 2023 (2023.731a, b)

Invented in the Mino province of Japan during the Momoyama period, Oribe ceramics introduced vivid patterns and color to a tradition that had previously favored monochrome vessels. These wares, which were used primarily for serving food and drinking tea, take their name from Furuta Oribe (1544–1615), a recognized warrior who became a prominent tea master. A major technological advancement in ceramics, the multi-chambered climbing kiln, made the new style's shiny, translucent glaze decoration possible. The production of Oribe wares lasted only from about 1605 through the 1630s. This rare, modern-looking lidded vessel (*futamono*), in the two-tone Green Oribe style, displays energetic motifs derived from Momoyama textile art (*tsujigahana* silks), imported textiles from Southeast Asia, and concurrent aesthetic preferences for tea utensils. It was created by draping clay slabs over a mold. On the inside, the white clay slip is the ground for a painting of a stylized, flowering plum tree with a bird, most likely a warbler, possibly referencing the "First Song of the Year" (*Hatsune*) chapter of *The Tale of Genji*, a scene associated with celebrating the New Year. MB

Brothers Amati
Italian, ca. 1577–1620

"Amaryllis Fleming" Cello

Cremona, ca. 1610–20
Spruce, maple, varnish, ebony, gut, and metal, L. of back 27 7/8 in. (70.7 cm)
Purchase, 2020 Benefit Fund, Amati Gifts, in honor of Sally B. Brown, and Robert Alonzo Lehman Bequest, 2023 (2023.331)

Made by the Brothers Amati, the second generation of a celebrated dynasty of luthiers, the "Amaryllis Fleming" cello is a very early example of the instrument with many original features intact, including an abundance of fabled Cremonese varnish. Exceptionally, it survives in playing condition.

The Amatis developed and refined the instruments of the violin family as we recognize them today, with their iconic F-shaped sound holes and scroll-shaped pegboxes. Their output included a wider range of instruments than later became standard, including cellos and violas of various sizes. This is the only surviving Amati "piccolo" cello, which existed alongside the more common, larger cello. Experimentation also extended to the number of strings, which ranged from three to upward of five. Although four strings became the norm, five-string cellos like this one accommodate an extended high range and facilitate the playing of arpeggios. This type was famously called for in J. S. Bach's sixth cello suite. In the 1970s the British performer Amaryllis Fleming used this very instrument to explore the little-known world of the Baroque five-string cello and rose to fame as the first in modern times to play Bach's suites on the cello that best fulfilled the specifications of his music. EBSS

Hunhar
Indian, active mid-17th century

Attendants at an Imperial Durbar

India, Mughal period, ca. 1645
Opaque watercolor and gold on paper, image 14 ½ × 10 9/16 in. (36.8 × 26.9 cm)
Howard Hodgkin Collection, Purchase, Florence and Herbert Irving Acquisitions, Harris Brisbane Dick, and 2020 Benefit Funds; Howard S. and Nancy Marks, Lila Acheson Wallace, and Friends of Islamic Art Gifts; Louis V. Bell, Harris Brisbane Dick, Fletcher, and Rogers Funds and Joseph Pulitzer Bequest; and funds from various donors, 2022 (2022.180)

This painting is a fragment of the right side of a two-page composition from the *Padshahnama* (Chronicle of the Emperor), the illustrated imperial history of the Shah Jahan period (1628–58) of the Mughal dynasty. Assembled grandees and court attendants face left, looking toward the left page where the emperor would have been depicted receiving the Persian ambassador in full durbar assembly. The present painting renders several Persian figures from the ambassador's retinue (identifiable by their large turbans), Mughal courtiers, and grooms, while an animated group of musicians welcomes the party from the *naqqarkhana* (drum house) above the gate. The artist Hunhar, whose name is inscribed on this work (*kar-i hunhar*, at the bottom center), has given precise treatment to all fifty-two of its human subjects and painted the horses and elephants with specific colors and markings, making each living being in the scene a distinct individual rendered in his typically economical yet detailed style. NH

King Tirumala Nayaka in Procession

India, Tamil Nadu, probably Madurai, ca. 1640–50
Painted, mordant- and resist-dyed cotton, 5 ft. 8 ½ in. × 14 ft. 10 ¼ in. (174 × 452.8 cm)
Partial and Promised Gift of Steven and Jeffrey Kossak, The Kronos Collections, 2022 (2022.439)

This extraordinary textile, more than fourteen feet in length and produced by a master kalamkari painter, is a tableau of seventeenth-century court life in a Nayaka kingdom of south India. It served as an enclosure screen when the patron and his courtiers were on campaign. The arcading that frames the martial parade echoes the courtyard colonnades with cusped arches that are a dominant feature of Nayaka palace architecture. The mood is both celebratory and refreshingly human. The king atop his elephant directs his noblemen on horseback to proceed at speed. Foot soldiers march alongside with weapons drawn. The rendering of the faces is individualized and distinctive, suggestive of portraits from life. The commanding figure is in all probability the Madurai ruler Tirumala Nayaka (r. 1623–59), the most famed of the Nayaka rulers and a committed patron of the arts. The composition was probably orchestrated by him to reflect a personal vision of the court over which he presided. It also serves as a remarkable inventory of the material culture of Nayaka court life. Embedded within it are details of textiles and dress not otherwise preserved, weapons of exquisite workmanship, and glimpses of Nayaka palace architecture at its formative moment. JG

Antoine Le Nain
French, ca. 1600–1648

A Peasant Family

Ca. 1640–48
Oil on copper, 15 × 11 ¾ in (38.1 × 29.8 cm)
Gift of Michel David-Weill, 2023 (2023.605)

This rare painting on copper by Antoine Le Nain looks frankly at rural life while elevating a subject that previously had been treated either with ridicule or as allegory. The composition's informality—with two children and their father facing us while two older boys look outside the frame—lends it a sense of immediacy. Presumably all are members of a modest, comfortable family, but a mother is evocatively absent, her loss perhaps echoed in the dwindling fire. Although observation from life and lack of idealism were key tenets for these painters, the scene has been carefully staged in a studio. Still-life objects, including the andirons, glass, and pottery, reappear in other works by the brothers Antoine, Louis, and Mathieu Le Nain. The precious copper support is a reminder that such humble subjects interested wealthy collectors. The Le Nain brothers' sensitive portrayals of rural life were foundational for nineteenth-century French realist painters such as Gustave Courbet and Édouard Manet. As Courbet's friend Champfleury wrote in 1862: "Their manner of composing a picture is antiacademic. . . . They are the fathers of our contemporary experiments, and their reputation can only grow." DP

Rachel Ruysch
Dutch, 1664–1750

Michiel van Musscher
Dutch, 1645–1705

Rachel Ruysch (1664–1750)

1692
Oil on canvas, 30 × 25 in. (76.2 × 63.5 cm)
Purchase, Adele Veronica Satkus Bequest, Walter and Leonore Annenberg Acquisitions Endowment Fund, Lila Acheson Wallace, Women and the Critical Eye, Charles and Jessie Price, and Henry and Lucy Moses Fund Inc. Gifts, Victor Wilbour Memorial Fund, Hester Diamond Gift, and funds from various donors, 2023 (2023.91)

This portrait of the still-life painter Rachel Ruysch, a collaboration between Ruysch herself and the portraitist Michiel van Musscher, has entered The Met collection directly from a private collection in England, where it had been inaccessible to scholars for almost two hundred years. Ruysch was the most acclaimed woman artist of the Dutch Republic in the late seventeenth and eighteenth centuries. Over a career that spanned more than six decades, she attracted royal patronage, high prices, and effusive praise while her image circulated in paint and print to affirm her celebrity status.

To make this portrait, Ruysch first painted the extravagant floral still life on the left before handing over the canvas to Van Musscher, who portrayed her in the act of painting. The inscription on the open album describes the collaboration as a gentle competition in which Ruysch uses the occasion of her portrait to make her own brush "shine." The striking painting celebrates both a woman's artistic ambition and a contest between a male artist and a female artist in which the latter takes first prize. It is an important addition to the storied collection of Dutch paintings at The Met, expanding our representation of both still-life painting and women artists.
AE

Attributed to Miguel González
New Spain (present-day Mexico), active 1692–1704

The Adoration of the Magi

Ca. 1695–1700
Oil and gold on wood, inlaid with mother-of-pearl, 33 7/16 × 43 5/16 in. (85 × 110 cm) including frame
Purchase, Louis V. Bell, Harris Brisbane Dick, Fletcher, and Rogers Funds and Joseph Pulitzer Bequest, Maria DeWitt Jesup Fund, and Museo Kaluz Gift, 2022 (2022.408)

This unusual artwork was created using a painted inlay technique known as *enconchado*, a term that derives from the Spanish word for shell (*concha*). Although it is indebted to imported Asian lacquerware inlaid with mother-of-pearl, the technique was ingeniously adapted to local pictorial practices and objectives by artists in Mexico City. Unique to New Spain, *enconchados* are emblematic of the Spanish viceroyalty's standing at the nexus of global commerce and exchange—the material alone references transoceanic trajectories of empire and trade.

The Adoration of the Magi originally formed part of a series dedicated to the life of the Virgin Mary that belonged to King Carlos II of Spain. Outside a rustic stable, Mary receives three gift-bearing kings who pay homage to the holy child. The artist has used mother-of-pearl inlays to convey the resplendence of the garments, the gleam of precious metal, and the iridescence of feathers. The inlays are painted, colored with glazes and varnishes, and enriched with gold. The optical properties of the shimmering and luminous material are well suited to the representation of a subject that is fundamentally concerned with the incarnation and revelation of the divine. RK

Māori artist

Epa (Carved Panel for a Storehouse)

Aotearoa (New Zealand), 18th century
Wood, 59 × 13 ½ × 4 in. (149.9 × 34.3 × 10.2 cm)
Purchase, 2019 Benefit Fund, several members of The Chairman's Council Gifts, Philippe de Montebello and 2020 Benefit Funds, Andrea Bollt Bequest, in memory of Robert Bollt Sr. and Robert Bollt Jr., Mariana and Ray Herrmann and Gordon Sze MD Gifts, and funds from various donors, 2022 (2022.347)

Formerly integrated into a chiefly *pātaka* (storehouse), this superlative Māori carved panel features iconography relating to procreation, abundance, and fertility—appropriate themes with which Māori carvers emphasize the vitality of a community. The carving portrays an animated and expressive pair of male and female ancestral figures. Their heads tilt to one side; their nostrils flare; their limbs are alive, dynamic, and alert. The supple bodies, slender tapered fingers, and webbed feet of each figure affirm their descent from birdlike primordial ancestors while incised tattoo markings (*tā moko*) indicate their high chiefly status. The play of light and dark in the carved openwork is a visual reference to the piercing of the sacred night (*te po*) with the first light of creation (*te ao mārama*). Sections of iridescent shell, inset in the eyes of each figure, would have flashed dramatically in the light and challenged those who dared to approach the ceremonial spaces they protected, which were the sacred domain of chiefs. This *epa* once belonged to the actress Sarah Bernhardt, who incorporated it and others into a buffet for her Paris salon in 1891; three decades later, Surrealist circles were thrilled by its display in the home of Antony Innocent Moris. **MN**

Wang Yuanqi
Chinese, 1642–1715

Streams and Mountains without End

China, Qing dynasty (1644–1911), ca. 1710
Handscroll; ink on paper, 17 1/8 in. × 70 ft. (43.5 × 2133.6 cm)
Partial and Promised Gift of the Family of Lo Chia-Lun, 2022 (2022.128)

Streams and Mountains without End is the grandest surviving handscroll painting from the brush of Wang Yuanqi, one of the most celebrated painters of the Qing dynasty. Subtly varied ink tones describe a vast and constantly evolving riverscape more than seventy feet long. The painting shows many hallmarks of Wang's typical approach to brushwork and composition—for instance, his layering of ink strokes and confident interweaving of void and solid. A bold, experimental quality is also evident. Brash contour lines and dotting, along with some particularly daring compositional strategies such as leaving some sections of the bottom of the scroll blank, make this work unusual within the artist's oeuvre.

As the scroll unfurls, Wang cycles through his interpretation of different old-master styles, weaving them seamlessly into a cohesive whole. He did not sign this work, but he did apply a seal at the very end bearing the character for "servitor" (*chen* 臣), meaning that he made it for the emperor. This painting, which was documented in the eighteenth century but remained unknown to scholars and painters since, was recently promised to The Met by the family of Lo Chia-Lun. JSD

'Abdullah Bukhari
Turkish, active ca. 1725–50s

"Two Nightingales in a Rose Bush," a Double-Sided Illustrated Leaf from an Ottoman Album

Turkey, probably Istanbul, ca. 1725–45
Opaque watercolor with black ink, shell, and gold leaf on paper, folio 16 5/16 × 11 in. (41.4 × 27.9 cm)
Purchase, Ravi and Seran Trehan Gift, in celebration of Turkey's Centennial, 2023 (2023.217)

Album painting became increasingly popular in the Ottoman Empire of the eighteenth century. These albums would often frame figural compositions with wide decorative margins that incorporate elaborate marbling and lavish illuminated bands, as in this example. The central figures in this work are the rose and the nightingale, a pair symbolizing "the lover and the beloved" and a popular subject of Ottoman love poetry from the fifteenth through the eighteenth centuries. Other flowers, such as carnations, honeysuckles, hyacinths, or tulips—which are depicted on the other side of this leaf—also played symbolic roles in such poems.

The attentive, naturalistic rendering of the flowers, birds, and spiky green leaves in this work is characteristic of the painting style that developed in Istanbul beginning in the 1720s. The page is signed by 'Abdullah Bukhari, one of the most talented painters of eighteenth-century Ottoman Istanbul who mainly painted scenes for collectors' albums. DB

Paul de Lamerie
British, 1688–1751

Pair of Tea Caddies and a Sugar Box in a Case

London, 1738/39
Silver; oak and rosewood with boxwood and ebony inlay and silver mounts, case 7 ½ × 13 ¼ × 5 ½ in. (19.1 × 33.7 × 14 cm), sugar box 6 × 4 ½ × 4 ½ in. (15.2 × 11.4 × 11.4 cm), caddies 5 ¼ × 4 ½ × 4 ½ in. (13.3 × 11.4 × 11.4 cm)
Wrightsman Fund, 2022 (2022.254a–g)

In 1931 The Met acquired the Kirtlington Park dining room, whose exquisite plaster decoration had been commissioned by Sir James Dashwood, a keen patron of the arts and a man of considerable political and social ambition. In 1738, the year he married the Suffolk heiress Elizabeth Spencer, Dashwood purchased this exceptional set of tea caddies. They are supreme examples of de Lamerie's sculptural imagination and rank amongst the finest pieces of eighteenth-century English silver that have come up for sale in the last few decades. Recent research has revealed that the caddies caused a stir when sold at auction in 1892. The press reported that they were secured by none other than the dealer Joseph Duveen, "after much competition." He paid a colossal £1,030, the reserve price having been a mere £42. Duveen subsequently sold the caddies to the robber baron P. A. B. Widener for Lynnewood Hall, his country retreat outside Philadelphia. In 1939 the Widener family's collection was offered to the National Gallery of Art. Paul Mellon, its then president, chose to accept only a small portion of Widener's decorative arts, thus making it possible for the remarkable Rococo caddies to come to The Met. WB

Manufactured by Meissen Manufactory
German, founded 1710

Modeled by Johann Joachim Kändler
German, 1706–1775

Bust of "Baron" Schmiedel

1739
Hard-paste porcelain, 18 7/8 × 14 3/8 × 10 1/16 in. (48 × 36.5 × 25.6 cm)
Purchase, Marina Kellen French Gift, 2023 (2023.385)

Made at the Meissen porcelain manufactory in 1739 and modeled by Johann Joachim Kändler, this is a rare depiction of the court jester known as Baron Schmiedel, a figure who entertained the eighteenth-century Saxon rulers Augustus the Strong and his son. The bust is only one of four examples known today. Schmiedel wears an ornamented tricorn hat with a large bow, his "pigeon's wing" sideburns matching an upturned moustache. He wears a medallion of Augustus the Strong, as well as a badge that announces his multiple duties as courier, postmaster, and hunter at the courts of Saxony and Poland. To add to the bust's comical effect, the modeler Kändler depicted Schmiedel with his troupe of mice, which sit on his shoulder, emerge from a vest, peek over his hat, and dangle from his mouth. Schmiedel and his comedic partner Fröhlich were the star entertainers of the Saxon court and acted as foils for one another. Fröhlich played the cheerful jester in baggy pants and a pointy hat; by contrast, Schmiedel was the melancholy victim of his partner's jokes, which often involved mice. Schmiedel had of course trained the creatures to execute carefully choreographed performances for the entertainment of the Saxon court. IM

Robe à la Française

British, 1750–60
Silk, wool, and linen, L. of robe at center back 62 in. (157.5 cm), L. of petticoat at center back 37 in. (94 cm)
Isabel Shults Fund, 2023 (2023.631a, b)

Unaltered and passed down in the Scottish family of its original wearer, this robe à la française is a rare complete example of a gown made from brocaded lutestring, a type of silk taffeta that was immensely popular in the eighteenth century. Lutestring (sometimes spelled "lustring") received its distinctive sheen by coating the warp threads with beer or another starchy substance, then heating and stretching them prior to weaving. Such fabrics bridged the heavier brocaded dress silks of the first half of the century and the lighter taffetas and self-patterned *façonné* silks that became fashionable in the 1770s. They also charmed with their distinctive rustling sound, known as scroop. The fabric of this dress, with its pattern of roses, dianthus, and blue borage tumbling across a ground figured with trailing vines, epitomizes Godfrey Smith's description of lutestring in his *Laboratory, or School of the Arts* (1756): "The design must be open and airy, composed of various sorts of flowers, carelessly disposed and garnished." Although the dress ostensibly represents a warm summer garden in full bloom, its bodice and petticoat were lined in wool to protect the wearer from the chilly Scottish weather. WD

Banded Agate and Gem-Set Fly Whisk

India, late Mughal period, 1750–60 (handle), 20th century (plume)
Banded agate, carnelian, sard, ruby, and pearl; yak hair, L. overall 26 in. (66 cm), handle 8 ¾ in. (22.2 cm), plume 17 ¼ in. (43.8 cm)
Purchase, The Al Thani Collection Gift and Louis E. and Theresa S. Seley Purchase Fund for Islamic Art, 2023 (2023.513)

Fly whisks were an essential accessory in Indian court ritual, handled by an attendant who stood behind the monarch and used the yak-tail plume to fan away insects. This jeweled object was likely made at the Mughal court (1526–1858) in the eighteenth century and used in ceremonies where the emperor was present. The handle of the whisk is made of many individual pieces of banded agate layered together to create a striped pattern. Small rubies are set in channels at the top and bottom of the handle, and a single pearl is mounted at the tip. The precise tapering of the pieces of agate in the handle reveals the mastery of the lapidaries in Mughal India, who were exceptionally skilled in cutting, carving, and engraving gemstones.

This object was once owned by Robert Clive, 1st Baron Clive of Plassey (1725–1774), an officer of the British East India Company who played a key role in establishing the company's rule in India. CS

Thomas Chippendale
British, 1718–1779

Pair of Tripod Candlestands or Torchères

London, ca. 1760
Carved and gilded wood (pine?), each 54 × 25 × 25 in. (137.2 × 63.5 × 63.5 cm)
Gift of Mrs. Irene Roosevelt Aitken, 2023 (2023.488.1, .2)

Chippendale's most notable legacy in the United States is the mahogany ribbon-back chair, which for the better part of two centuries could be found in almost every elegant dining room along the Eastern seaboard, from Boston to Philadelphia. Much less known in this country is his more ostentatious work in gilt wood. These sculptural torchères help fill a significant gap in the furniture collection at The Met and tell the story of Chippendale as an inventive Rococo decorator. They once furnished the entrance of Denton Hall in Yorkshire, close to Chippendale's native town of Otley, but are not believed to have been made especially for the house.

The Victoria and Albert Museum in London holds a design for these torchères that was part of a collection of drawings belonging to George Lock, son of Chippendale's contemporary, the celebrated carver Matthias Lock. It remains unclear if Lock and Chippendale ever worked together, but the presence of multiple drawings by Chippendale in Lock's personal collection—and drawings by Lock in Chippendale's—hints at a potential collaboration or, at the very least, a mutual admiration. Given the high quality of the torchères, it is tantalizing to surmise that Lock may have been involved in their carving. WB

Attributed to Jeong Hong-Rae
Korean, born 1720

Hawk at Sunrise

Korea, Joseon dynasty (1392–1910), second half of 18th century–first half of 19th century
Hanging scroll; ink and color on silk, image 44 1/8 × 23 1/2 in. (113 × 59.7 cm)
Purchase, Michael and Kathleen Linburn Gift, 2022 (2022.99)

During the Joseon dynasty, birds of prey—symbols of heroism, strength, and righteousness—were associated with the Imperial Censorate, an office that required integrity, courage, and a keen sense of justice. The hawk depicted on this scroll conveys these qualities through its fierce gaze and regal pose. Modifying the composition of fifteenth- and sixteenth-century Joseon paintings, in which trained raptors are tethered to and perched on ornamental stands, this painting illustrates the eighteenth- and nineteenth-century trend of situating a majestic hawk within an auspicious environment characterized by buoyant waves, blue-green rocks, and a red sun. There are five known paintings with similar compositions; all are in Korean collections. This painting is not only exceptionally rare but also unmatched in its fine brushwork and superb details. ESH

Jacques Louis David
French, 1748–1825

Heads of a Faun and a Reclining Woman

Ca. 1792–96
Pen and dark brown iron gall ink, 6 1/8 × 7 11/16 in. (15.5 × 19.5 cm)
Harry G. Sperling Fund, 2022 (2022.294)

Jacques Louis David, best known for his large-scale history paintings, found creative freedom in quick head studies drawn from the imagination. In this vibrant pen sketch of the 1790s, a faun, swarthy and furtive with pitch-black eyes, is rendered in dark and vigorous marks. To his side is a woman with long wavy hair, asleep or nearly sleeping, her head tilted back and lips parted. By adjusting the pressure of the pen here, David used more delicate strokes to give her a paler tonality. Such apparently spontaneous drawings allowed the artist to experiment with the graphic range of the pen—first tested in strokes at the upper left—and the expressive potential of the line.

This sheet, like others of its type in David's oeuvre, resounds with emotional force—but its function remains enigmatic. An echo—perhaps unintentional—of the drawing's pair appears in David's 1817 painting *Cupid and Psyche*, today in the Cleveland Museum of Art, in which an impish teenage boy with dark curly hair steals away from a slumbering blond woman. PS

Pair of Torah Finials (*Rimmonim*)

Austrian Galicia, 1775–90
Silver (partially gilded), rubies, emeralds, freshwater pearls, enamel, and colored glass, H. 6 ½ in. (16.5 cm)
Purchase, Dina Axelrad Perry and Ruth and Andrew Suzman Gifts, 2023 (2023.732.1, .2)

Blending Rococo and neoclassical details, these Torah finials feature opulent gilded surfaces set with precious stones and pearls. Capped by elegant crowns, these would have adorned the top of the staves holding the Torah scroll. The tradition of beautifying the Torah with a protective fabric, finials, and crown is known as "dressing the Torah," an expression of reverence for its sanctity.

The miniature owls, phoenixes, rabbits, and foxes that encircle the finial bases recall the decorative vocabulary of Eastern European synagogue interiors. Along with the scrolling tree of life that extends upward along the cylindrical shafts, these motifs connect with a vivid pictorial tradition that stretches back as far as the Babylonian Talmud, compiled in the fifth century CE.

The unusual columnar form sets these finials apart and is evidence of their Galician origins. The lack of a silver mark may indicate that they were made by a Jewish artisan. These remarkable Torah finials testify to the highly cultured and affluent Jewish communities of Eastern Europe in the eighteenth century and mark a significant addition to The Met collection. The pair previously belonged to the French branch of the Rothschild family, known for being discerning collectors of precious objects. **WK**

Courtois Neveu Aine

French, ca. 1803–1862

Cor d'orchestre

Paris, ca. 1830
Horn: brass, white metal, and polychrome paint, H. 19 11/16 in. (50 cm); Case: wood, paper, iron, chamois leather, and paint, H. 20 1/8 in. (51 cm)
Purchase, Herbert Heyde Gift, 2023 (2023.341a–m)

This type of natural, or valveless, horn was used in classical and early Romantic orchestras. It is often referred to as a hand horn because a player would place a hand in the horn's bell to close it off in varying degrees, thereby altering the natural notes of the harmonic series to produce a chromatic scale. The eight detachable crooks and coupler were used to change the horn's sounding length, enabling it to cover the range of keys—each with its own tonal characteristics—in the orchestral repertoire. The longer crooks produce a darker, stuffier tone, while shorter crooks sound bright and trumpetlike. The accompanying chest is a typical example of its type. The bell interior of this horn is decorated with a deep green ground overlaid with musical and foliate motifs rendered in gold and polychrome paint. High-end horns made in France during the first half of the nineteenth century were often decorated in this manner. The wear patterns seen in this decoration provide important information about performance technique. They reveal that players used a hand position that would have produced a softer and more muffled timbre than the louder, brighter sound typically associated with the horn in modern times. **EBSS**

Baule or Yaure artist

Moon Mask from an Mblo Performance

Ivory Coast, Béoumi region, 19th–20th century
Wood, 9 × 7 ¼ × 3 ¼ in. (22.9 × 18.4 × 8.3 cm)
Gift of Ceil Pulitzer, 2022 (2022.468.2)

Baule and Yaure sculptors have repeatedly depicted the moon in highly refined circular face masks with human features and a circumference accentuated by a dynamic zigzag pattern. Only fragmentary traces of this example's bold openwork edging remain. On this mask, the vertical ridge of the nose perfectly bisects the concave orb of the face and aligns with the pursed lips to produce a serene expression. Such masks, representing the heavenly bodies of the setting sun or full moon, have been used to "warm the dance floor" in preparation for the staging of the operatic entertainment known as Mblo. An Mblo performance opens with a series of young performers impersonating domestic animals who are then followed by a sequence of dancers cast as human stereotypes. It culminates with the successive arrival of dancers wearing costumes and masks that represent prominent members of the community whose individual qualities are admired and celebrated. The full complement of Mblo soloists collectively affords a theatrical representation of the world in microcosm. The beauty of the dance and the pleasure it generates for its audience are then extolled in song, accompanied by drums and handheld percussive instruments. AL

Attributed to Jacques Guillaume Lucien Amans
Franco-American, 1801–1888

Bélizaire and the Frey Children

Ca. 1837
Oil on canvas, 47 1/4 × 36 1/4 in. (120 × 92.1 cm)
Purchase, Acquisitions Fund, Brooke Russell Astor Bequest, Friends of the American Wing Fund, Muriel J. Kogan Bequest, and funds from various donors, 2023 (2023.317)

Bélizaire and the Frey Children is among the most fully documented American portraits to depict an enslaved Black subject with the family of his enslaver. Attributed to the leading French émigré portraitist in New Orleans at the time, the painting illuminates the complex relationships of intimacy and inhumanity that defined domestic enslavement. Its later history also reveals the consequential afterlives of slavery. At the turn of the twentieth century, the prominent figure of the enslaved Afro-Creole teenager, Bélizaire (ca. 1822–after 1860), positioned against a Louisiana landscape and above the Frey siblings presumably in his care, was deliberately concealed—likely by a member of the Frey family. His figure was revealed after a careful conservation treatment. Archival research has also recovered the identities and some history of the four subjects. While Bélizaire survived the Civil War and lived to experience freedom, both Frey sisters died the year this group portrait was painted and their brother some nine years later. Bélizaire's fate—like that of his mother, Sally, also an enslaved member of the Frey household—was tied to the family's financial success, which suffered shortly after the portrait commission. Bélizaire was sold at least three more times before his emancipation. SY

Johann Friedrich Overbeck
German, 1789–1869

The Banishment of Hagar

1839–41
Oil on canvas, 39 × 44 3/4 in. (99.1 × 113.7 cm)
Purchase, Louis V. Bell, Harris Brisbane Dick, Fletcher, and Rogers Funds and Joseph Pulitzer Bequest; Catharine Lorillard Wolfe Collection, Wolfe Fund; and Charles and Jessie Price Gift, 2024 (2024.107)

Johann Friedrich Overbeck was a leader of the Nazarenes, nineteenth-century German artists based in Rome who sought to imbue their work with the purity and vitality they admired in Renaissance art. The Nazarenes often depicted biblical scenes such as this one, which shows Abraham banishing his servant Hagar and their son, Ishmael, to satisfy his wife, Sarah, who wanted to protect her son Isaac's inheritance. Using crisp contours, vibrant color, and simplified modeling, Overbeck distilled the scene to its potent essentials. Abraham's outstretched arms gesture toward the two women, encapsulating the moral and emotional ambivalence of his act. A German patron commissioned the canvas in 1830, but Overbeck did not begin painting it until 1839 owing to his work on the massive *Triumph of Religion in the Arts* for the Städel Museum in Frankfurt. The artist's busy career attests to the Nazarenes' international fame as the champions of a style that spoke to the period taste for austere, deeply spiritual art rooted in the past. This picture, one of the few major works by Overbeck that remained in private hands, is now the most important Nazarene painting in a United States museum. AH

Eugène Delacroix
French, 1798–1863

A Hunter Stalking a Lion in the Mountains of North Africa

1849
Pastel and charcoal, 9 7/16 × 12 1/4 in. (24 × 31.1 cm)
Purchase, The Derald H. Ruttenberg Foundation Gift, in honor of Nadine M. Orenstein, Karen B. Cohen Fund, and C. Jay Moorhead Foundation Gift, 2023 (2023.476)

Eugène Delacroix's six-month voyage to North Africa in 1832—facilitated by the French invasion of Algeria—fueled his imagination and artistic output for the remainder of his career. This signed, finished pastel, a rarity in the artist's oeuvre, stages a suspenseful scene in a landscape inspired by the Atlas Mountains. The lion hunt invokes both an established subject of European art and the contemporary circumstances of colonial incursion: the French military popularized lion hunts in Algeria to disastrous ecological effect. Delacroix's composition subverts common codes of the theme by presenting an unresolved moment of the chase. Crouched on a rocky outcrop, the hunter, with poised tension, watches as the lion recedes into the distance. The echo between their four-legged postures invites comparison between man and prey, probing the boundaries between civilization and barbarity that the artist often explored in his work. The expressive pose as well as the execution, which integrated Delacroix's technique as a draftsman with painterly layering of color, surely appealed to the former owner of this work, the artist Edgar Degas. AD

Aqa Ahmad
Iranian, active mid-19th century

Mirror Case

Iran, dated 1296 AH/1852–53 CE
Pasteboard, papier-mâché, opaque watercolor, and gold under a lacquer varnish, 11 7/8 × 7 11/16 × 11/16 in. (30.2 × 19.5 × 1.8 cm)
Purchase, 2017 and 2018 NoRuz at The Met Benefits, 2023 (2023.501a, b)

The images and inscriptions on this finely painted mirror case speak to the strong Shi'i Sufi beliefs and devotional practices prevalent in nineteenth-century Iran. The outer panels feature a delicate rendition of the rose and nightingale, a popular Sufi trope alluding to the lover who yearns to unite with the beloved (God). The inner shutter depicts portraits of 'Ali, the first Shi'i imam, and Qanbar, his cherished companion and the keeper of his horse. Their likenesses float above a fully flowering iris plant, which stretches upward against a striking crimson ground decorated with scrolling vegetal designs in gold. The inscription at the top contains the Shi'i slogan—"There is no youth but 'Ali and no sword but Dhu'l fiqar"—while the name of the painter and the date of production are enclosed in medallions to the left and right of the bloom. Poetic verses at the very bottom of the image state that the case is intended as a gift. While the mirror inside would reflect its owner's image, the case's poetry and imagery also convey a deeper spiritual purpose: to reflect Imam 'Ali's radiant beauty. ME

Louis-Rémy Robert
French, 1810–1882

Untitled (Louis Robert, Onésipe Aguado, Olympe Aguado, Baron von Stoffel, and others at the Aguado Country Estate, Grossouvre, France)

1860
Salted paper print from paper negative, image 16 × 20 1/4 in. (40.6 × 51.4 cm)
The Horace W. Goldsmith Foundation Fund, through Joyce and Robert Menschel, 2023 (2023.222)

The imposing size of this photograph—unusual for a nineteenth-century group portrait—imparts a sense of importance to the activity depicted therein: seven onlookers stare intently at three men crouched on the ground in front of a well. Have the men made a discovery? Are they plotting something? Or are they simply playing a game of . . . chicken? Closer scrutiny reveals that the squatting men—identified in the caption as the photographers Louis-Rémy Robert and Onésipe Aguado and the French officer Baron von Stoffel—are playing a game that seems related to *galine* (also known as *poule*, or chicken) in which players attempt to toss their coins or discs closest to a target. The game is simply a ruse to pose members of the Aguado family (the three brothers, Alexandre, Onésipe, and Olympe, and their mother, Maria Moreno) and some friends for a bravado feat of photography orchestrated on their country estate in Grossouvre, France. Previously attributed to Olympe Aguado, who is known for photographic enlargements, this impressive print is now believed to have been made by Robert, who utilized paper negatives of the same format and size. SCP

William Fraser Garden
British, 1856–1921

A Recollection of Stevington, Bedfordshire—A Spinney in December

1882
Gouache, watercolor, gum, and graphite, with reductive techniques, sheet 7 1/8 × 10 5/16 in. (18.1 × 26.2 cm)
Purchase, Krugman Family Foundation and Friends of Drawings and Prints Gifts, 2023 (2023.93)

One of the most remarkable watercolorists of the late nineteenth century, William Fraser Garden possessed a technical virtuosity that allowed him to produce landscapes that encourage a meditative state in the viewer. This evocative winter scene, which the artist called "a recollection," was created using bands of wash, subtle gradations of tone, and precise linear brushwork. The cropped, screenlike arrangement of trees and silhouetted forms point to Garden's interest in photography, while the moody colors and branches intertwined like fingers convey a more personal and expressive response to nature. The village of Stevington, mentioned in the title, lies near Bedford, where the artist's Scottish parents settled in 1861. The year he made this work, Garden began to send watercolors to the annual exhibition of the Royal Academy of Arts in London. He received little public attention for these, but remained undaunted and developed a distinct vision inspired by sites along the Great Ouse River and its flood-prone marshlands in Bedfordshire and Cambridgeshire. CM

Vili-Kongo artist

Tusk with Figurative Relief

Loango Coast (Democratic Republic of the Congo, Republic of the Congo, Angola), early 1880s
Ivory, 31 × 4 ¾ × 2 ½ in. (78.7 × 12.1 × 6.4 cm)
Gift of Marian Malcolm, in loving memory of her husband, Daniel Malcolm, 2022 (2022.516.1)

In 1890 the novelist Joseph Conrad observed firsthand the brutality perpetrated by agents of King Leopold II of Belgium's Congo Free State in requisitioning forced labor to harvest rubber and ivory. A diverse cast of related characters travel along a path that spirals around the surface of this carved elephant tusk. From a single vantage point, the effect is a succession of scenes on superimposed levels framed within bands. What appear to be prosaic vignettes drawn from everyday life are, upon closer examination, unsettling in their pointed references to the inhumane legacy of the slave trade. The pain and suffering inflicted on Kongo communities is inscribed in excruciating detail within the spiraling bands of many such ivory tusks, which were carved for export by local artists along the Loango coast for foreign consumption. They depict columns of subjugated slaves, many of whom were ivory porters, chained to one another and marched forward by men brandishing rifles. Dress and material culture are depicted with exacting precision throughout, from the checked patterns of worn fabrics to the conical baskets supported by straps around women's foreheads. The specificity of the fashion worn by a European figure sitting at a table dates the work to the early 1880s. AL

Tiffany & Co.
American, 1837–present

Pair of Candelabra

New York City, 1884
Silver, each 70 ¼ × 22 ½ in. (178.4 × 57.2 cm)
Purchase, Lila Acheson Wallace Gift, 2024 (2024.97a–d)

These dazzling, monumental candelabra are the most ambitious and virtuosic examples of nineteenth-century American silver known. Created at Tiffany & Co. under the direction of Edward C. Moore (1827–1891), they exemplify the technical and artistic preeminence the firm had achieved by the late nineteenth century. The dynamic decoration animating the almost six-foot-high forms incorporates masterfully executed, sinuous floral and vegetal ornament, informed by Moore's extensive collection of works of art from Ancient Greece and Rome, Europe, East Asia, and the Islamic world—holdings the designer's heirs donated to The Met in 1891.

One of Tiffany & Co.'s most enthusiastic and progressive patrons, Mary Jane Morgan (1823–1885), wife of railroad, steamship, and iron magnate Charles Morgan (1795–1878), commissioned the candelabra. In an era dominated by men, Morgan was a rare, pioneering female collector of fine and decorative arts. She and Moore shared a passion for East Asian art and innovative silver design. Period accounts indicate Morgan was actively involved in the design of some of her silver. The wares Tiffany & Co. made for her are among the firm's most imaginative work, attesting that she was a sophisticated connoisseur of silver with an eye for avant-garde designs. MHH

Louis Majorelle
French, 1859–1926

Victor Prouvé
French, 1858–1943

Érard Company
French, ca. 1780–1943

La mort du cygne Grand Piano

Paris, 1903 (case), 1904 (instrument)
Mahogany, carved and inlaid fruitwood veneers, ivorine, and gilt bronze, 39 ½ × 84 × 58 in. (100.5 × 213.5 × 147.5 cm)
Gift of Yvette and Allen Michaan, 2022 (2022.473.1, .2)

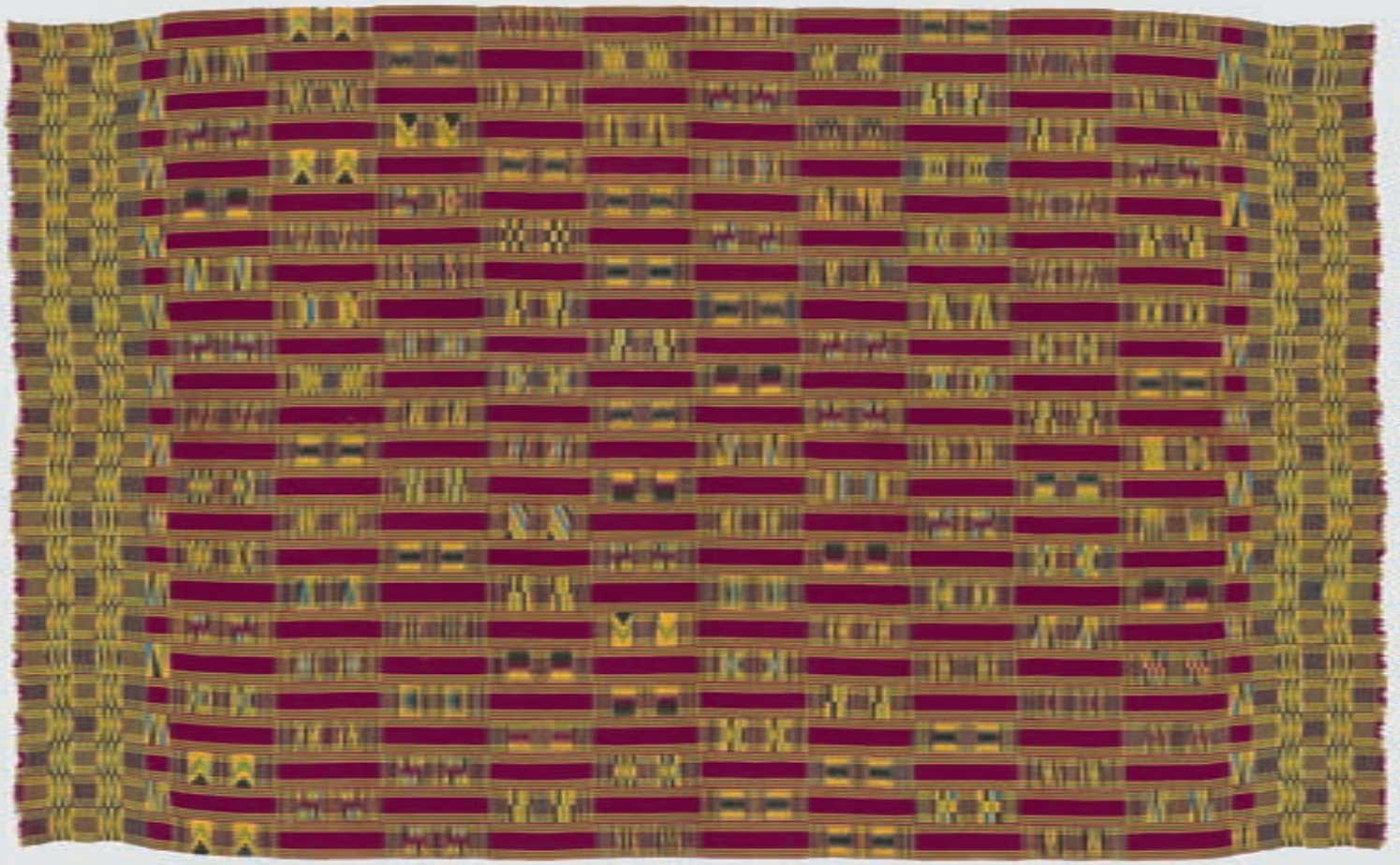
Two important French Art Nouveau designers collaborated on this extraordinary piano. Louis Majorelle was responsible for the ornately carved base, which evokes the natural growth of trees in its branching legs, acorns, and foliage. Victor Prouvé contributed the design for the marquetry on the upper part of the instrument, using a dying swan as its theme. The fallen swan is depicted on the right cheek of the piano, while the rest of the case portrays a lakeside landscape.

The inside instrument was built by the Érard Company. For much of the nineteenth century Érard was at the forefront of piano design, but by the time this piano was made the firm had fallen behind leading manufacturers in the United States, most prominently Steinway and Sons. The piano has several anachronistic features, including an iron frame made from separate pieces of metal rather than cast in one piece, and a keyboard with eighty-four notes rather than the standard eighty-eight. As a result, the instrument has a smaller volume and sweeter tone than many contemporary pianos. JKD

Beaded Apron (*Sereu*)

Cenderawasih Bay, Western New Guinea, late 19th–early 20th century
Glass beads, coconut-palm fiber, and cotton, approx. 19 11/16 × 25 9/16 in. (50 × 65 cm)
Purchase, Ruth Barratt Gift, 2023 (2023.272)

This is a superb example of a woman's beaded apron (*sereu*) from Cenderawasih Bay in northwest New Guinea. Used on ceremonial occasions, these highly prestigious beaded aprons were worn by women during important rites of passage, such as marriage or the birth of a child. Glass beads were obtained through the extensive trade and tributary networks connecting the northwest coast of New Guinea with the Maluku Islands, particularly the Sultanate of Tidore, as well as Chinese and Portuguese merchants. The intricate beadwork of this *sereu* features highly schematic designs in a striking color palette of five shades of contrasting blue and orange. Its fringed border is composed of cut strips of trade cloth. The complex configuration of squares set within an overall triangular pattern has been identified as a reference to the constellation Pleiades, which figures prominently in the mythology of Cenderawasih Bay. This symbol's continued significance underscores the importance of the night sky for the long sea voyages during which navigators were guided to islands using the stars overhead. They were embedded into *sereu* designs along with powerful ancestral reptilian iconography, providing a vital link to cosmological beliefs that were the cultural underpinnings of the local community. MN



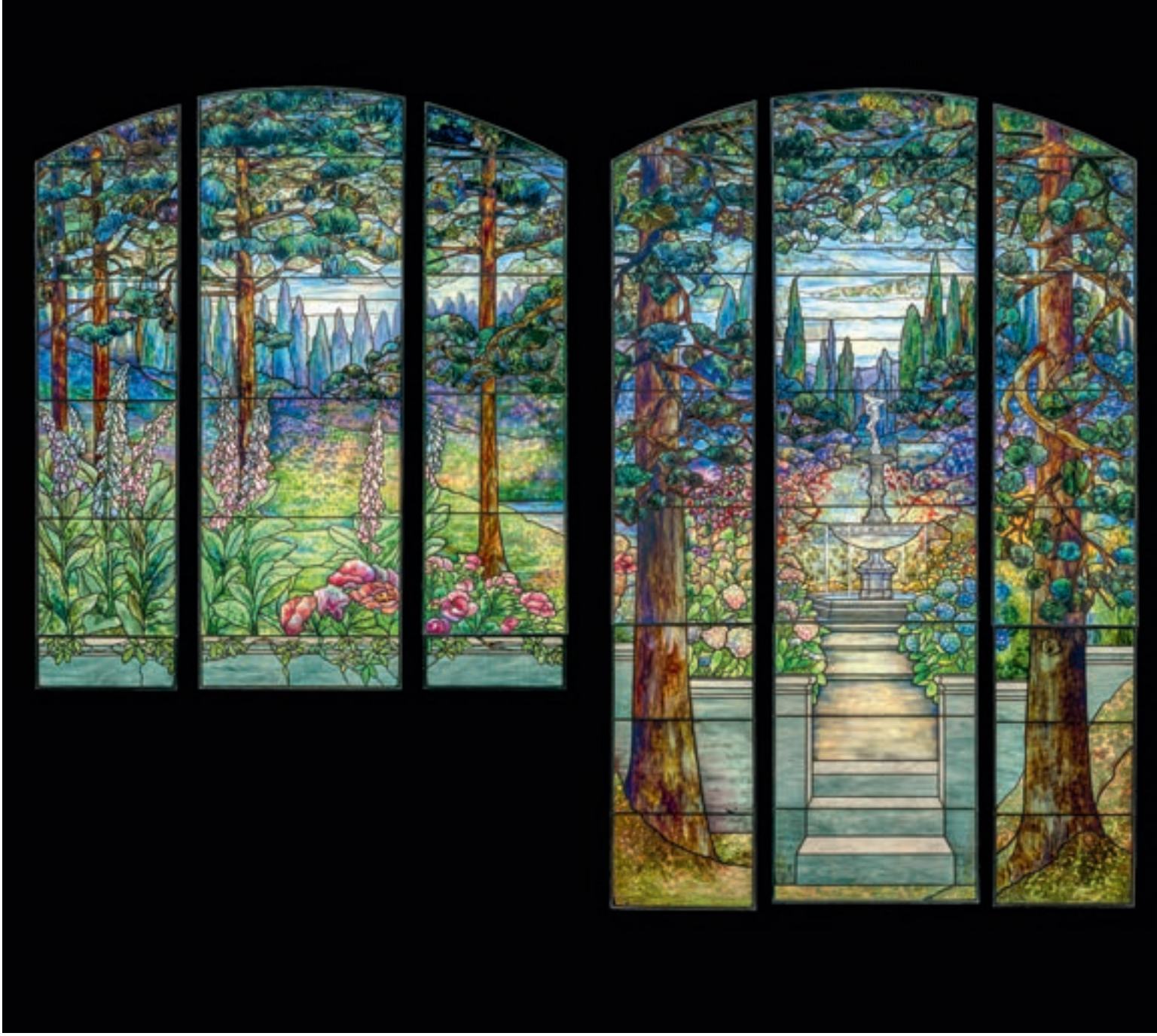
Asante-Akan artist

Royal Man's Kente (Prestige Cloth)

Ghana, ca. 1910–40
Silk, 6 ft. 8 ¼ in. × 10 ft. 7 ½ in. (203.8 × 323.9 cm)
Purchase, William B. Goldstein, MD, Gift, and Julie Jason, Ilona Eken, and Leila Laoun Gift, 2023 (2023.329)

Kente are local, handwoven textiles worn in Akan and Ewe communities on special occasions, especially by chiefs, their families, and other notable individuals. They are universally recognized for their brightly colored, checkerboard format enlivened by geometric and representational motifs.

Few examples of this refined weaving tradition survive from before the mid-twentieth century. This early kente masterpiece serves as a profound visual and material record of the aesthetic preferences of the Asante court in the 1930s and 1940s. It was likely commissioned by the Asantehene, paramount ruler, for a high-ranking member of his family. The prestige of royal patronage is reinforced by its exclusive use of precious silk imported through transatlantic trade networks and by the narrow, multicolored stripes running along each edge of the twenty-four bands that comprise the cloth. Those framing stripes, with colors arranged in a red-yellow-red-green-red-yellow order, follow a pattern known as *Ammere Oyokoman*, which was only applied to weavings worn by the ruling Oyoko clan. While this example was never photographed in use, similar versions were worn by Asantehene Prempeh II (r. 1931–70) and by Queen Mother Nana Kwaadu Yiadom (r. 1917–45). JPer



Designed by Agnes F. Northrop
American, 1857–1953

Manufactured by Tiffany Studios
American, 1902–32

Window for Linden Hall

1912
Leaded Favrile glass, center panel 124 × 82 in. (315 × 208.3 cm), side panels 88 ¾ × 81 ⅝ in. (225.4 × 207.3 cm)
Purchase, Alan Gerry Gift; 2023 Benefit Fund; Louis V. Bell, Harris Brisbane Dick, Fletcher, and Rogers Funds and Joseph Pulitzer Bequest; funds and gifts from various donors, by exchange; Ronald S. Kane Bequest, in memory of Berry B. Tracy; Lila Acheson Wallace, several members of The Chairman's Council, The Erving and Joyce Wolf Foundation, Martha J. Fleischman, Elizabeth J. and Paul De Rosa, Women and the Critical Eye, Mr. and Mrs. Richard Lockwood Chilton Jr., Cheryl and Blair Effron, The Felicia Fund, Julie and James Alexandre, Elizabeth and Richard Miller, Anonymous, John and Margaret Ruttenberg, and The Derald H. Ruttenberg Foundation Gifts, 2023 (2023.319a–p)

This garden landscape window from the studios of Louis C. Tiffany is majestic in scale and magnificent in concept and execution. Conceived, commissioned, and crafted by women, it exemplifies the important, often unrecognized role played by women in the art of Louis C. Tiffany. It was commissioned by the Pittsburgh businesswoman, philanthropist, and suffragist Sarah Cochran for Linden Hall, her neo-Tudor mansion in Dawson, Pennsylvania, built in 1912.

This is one of only a few Tiffany windows whose design is indisputably secure in its attribution to Agnes F. Northrop, which is based on a signed watercolor design for the window

in The Met collection. It offers a vista through tall, sentinel-like pines to a fountain amid a profusion of flowers: pink and blue hydrangeas, poppies, and nasturtiums. The side panels depict foxgloves, peonies, and hollyhocks, subjects aligned with the comforting nostalgia of the "Old-Fashioned Garden." Northrop, one of Tiffany's premier designers, achieved extraordinarily illusionistic effects exploiting the varied textures and lush colors of Tiffany's glass. His skilled artisans, largely women, selected from the myriad hues and textures that they cut into thousands of nearly impossible shapes. Merging imagery with chromatic light, the window presents a luxuriant garden view, perennially at its peak. ACF

Helene Schjerfbeck
Finnish, 1862–1946

The Lace Shawl

1920
Oil on canvas, 22 13/16 × 14 3/8 in. (58 × 36.5 cm)
Mary Trumbull Adams and Rogers Funds, 2023 (2023.98)

Helene Schjerfbeck is regarded as one of the most important Nordic modernists. This work, her first to be acquired by a museum in the United States, represents her signature subject, the female figure, which underpinned her development of a visually bold and emotionally trenchant style. Schjerfbeck titled the painting after the black lace shawl worn by Sigrid Nyberg, her friend and landlady, as well as one of her preferred models. As the artist worked on the canvas over the summer and fall of 1920, she transformed the shawl and torso into abstract shapes and passages of color. Distinct strokes and layered zones of paint create a varied, textured surface that emphasizes the materiality of the pigment and canvas. Nyberg's dramatic eyes, lips, and sleek hair are characteristic of the cool, stylish, modern woman of the period. Schjerfbeck described her portrayal as conveying both beauty and "inner sorrow and emptiness." The picture showcases the artist's ability to evoke psychological interiority through radically stylized form and sophisticated technique. AH

Madeleine Lapeyre
French

Madame Madeleine
French

Madeleine & Madeleine
French, 1919–1924/26

Dress

Ca. 1919
Silk velvet embroidered with silk floss and glass beads, L. of bodice at center back 19 ½ in. (47 cm), L. of skirt at center back 21 in. (53.3 cm)
Purchase, Friends of The Costume Institute Gifts, 2023 (2023.212a, b)

Though the Parisian couture house Madeleine & Madeleine was owned by a group of financial backers, its appellation recognized the two women who initially led the creative direction of the enterprise: Mademoiselle Madeleine Lapeyre, a talented designer previously employed at Paquin, Callot Soeurs, and Drecoll; and Madame Madeleine, née Marie, a *vendeuse* who, in keeping with workroom tradition, had adopted her professional name to avoid confusion with a senior-ranking employee at a former house. Extant pieces produced by Madeleine & Madeleine are exceptionally rare. They demonstrate highly creative, sophisticated design and are executed in sumptuous materials, often with lavish embroidery that attests to both the period's taste for exoticism and the expertise of one of the business partners, Edouard de Souza of the Emery Embroidery Atelier. This elegantly beaded silk velvet dress dates from the house's earliest years, before Lapeyre's departure in 1922, and typifies its characteristic luxury and refinement. Madeleine & Madeleine was absorbed by Jeanne Hallée in 1924, became Maison Anna, and was then acquired by Brialix in 1927 and reconfigured into Paulette Couture by the following year; its shifting ownership and identity reflect the exponential growth of the interwar Parisian fashion industry. MJH

Zoot Suit

American, 1940s
Wool, cellulose nitrate, plastic, and leather, L. of jacket at center back 35 in. (88.9 cm), L. of pants 44 in. (111.8 cm)
Alfred Z. Solomon-Janet A. Sloane Endowment Fund, 2024 (2024.2a–c)

The street style known as the zoot suit captured the imagination of American youth subcultures in the late 1930s and 1940s. Defined by its flamboyant proportions, the ensemble consists of a draped jacket with broad shoulders and torso-extending sleeves and skirts paired with capacious pleated trousers that flow from a high waistline into pegged hems. This virile silhouette freed the limbs, enabling the expressive and athletic dances of the swing era. Initially associated with Black culture, including eminent performers such as the jazz musician Cab Calloway, the look was adopted by Mexican Americans and other ethnic minorities—and was even worn by women. The zoot suit became especially charged with meaning during World War II, when, in 1942, the War Production Board criticized the garment for its flaunting of the wartime fabric restrictions adopted by the Allied nations. The Los Angeles Zoot Suit Riots of 1943, perpetrated by white servicemen and civilians against Mexican American, Filipino American, and Black zoot-suiters, served to politicize the ensemble. Nonetheless, the style subsequently spread throughout parts of Africa and Europe while retaining its identity as a distinctly American aesthetic. MJH

Mary Sully (Susan Deloria)
Yankton Dakota, 1896–1963

Lunt and Fontanne

Ca. 1920s–40s
Colored pencil, wax crayon, ink, and graphite on paper, 34 3/8 × 19 in. (87.3 × 48.3 cm)
Purchase, Morris K. Jesup Fund and funds from various donors, 2023 (2023.312)

Mary Sully—born Susan Mabel Deloria on the Standing Rock Reservation in South Dakota—was a little-known, reclusive Yankton Dakota artist who, between the 1920s and 1940s, created distinctive works on paper informed by her Native American and settler ancestry, including the paintings of her great-grandfather, the acclaimed nineteenth-century portraitist Thomas Sully (1783–1872).

Mainly self-taught, Mary Sully produced intricate drawings that combined elements of Dakota history with the glamour of New York City life. Expressing a fondness for theater, film, and literature, Sully drew upon Euro-American popular culture for her vibrant series of vertical triptychs, or "personality prints," designed as abstract and metaphoric celebrity portraits.

In this work, Sully honors Alfred Lunt (1892–1977) and Lynn Fontanne (1887–1983), the celebrated husband-and-wife team of American theater and film. Between 1923 and 1958, the couple appeared in Broadway productions by Noël Coward, George Bernard Shaw, and Eugene O'Neill. In 1964 Lunt and Fontanne received the Presidential Medal of Freedom. Sully's depiction of them includes floral motifs, stars, and two elaborately painted rawhide containers tied together, a reference to their marriage and Sully's heritage.

This drawing by the Dakota artist belongs to a group of twelve purchases and seven gifts acquired from the Mary Sully Foundation. PMN

Paul Strand
American, 1890–1976

Rebecca

1921
Platinum print, 9 11/16 × 7 11/16 in. (24.6 × 19.5 cm)
Gift of Sarah and Gary Wolkowitz, 2022 (2022.481)

This sensitive portrait is one of more than one hundred that Paul Strand made of his first wife, Rebecca Salsbury James (1891–1968), between 1920, when they met, and 1932, the year before their marriage ended. Strand's close friend and mentor Alfred Stieglitz had begun his celebrated serial portrait of his wife Georgia O'Keeffe several years earlier. Both artists sought to escape the limits of the single photographic image, capturing their subjects' many selves over an extended period.

Rebecca, known as Beck, was a self-taught artist known for her folk art–inspired reverse oil paintings on glass. She grew up among the sharpshooters and roughriders of Buffalo Bill's Wild West Show, which her father co-owned and managed, and, like Strand, she attended the progressive Ethical Culture School in New York. In this tightly cropped image, she appears pensive and melancholy, her gaze directed inward. The strong diagonals of the composition are accentuated by a circle of reflected light on a shiny coat button that pierces the inky darkness just below her face, echoing the curve of her ear above. This waxed platinum print, which is believed to be unique, epitomizes the intimacy and emotional intensity of the couple's collaboration on the series. MF

Plate 1

Once there was a girl and she loved a man.

They had a date next to the eighth street station of the sixth avenue subway.

She had put on her good clothes and a new hat. Somehow he could not come. So the purpose of this picture is to show how beautiful she was. I really mean that she was beautiful.

Plate 1 Bourgeois

Plate 2

The solitary death of the Woolworth building.

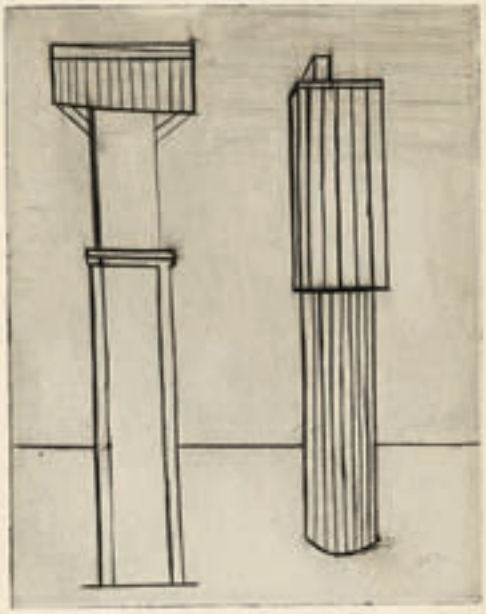


Plate 2 Bourgeois

Louise Bourgeois
American, 1911–2010

He Disappeared into Complete Silence

1947
Portfolio with nine engravings, 10 1/4 × 7 1/16 in. (26 × 18 cm)
Purchase, Richard B.H. Graham and Louise Hill Graham Gift, 2024 (2024.113a–u)

Louise Bourgeois's nine prints and parables in *He Disappeared into Complete Silence* act as a psychological portrait, reflecting her life as an artist, immigrant, mother, wife, and daughter. Printmaking played a key role in Bourgeois's transition from painting to sculpture—especially engraving, which sparked her interest in cutting and carving material. She practiced the technique at Stanley William Hayter's celebrated workshop Atelier 17 in New York.

The fantastical iconography and parables in this portfolio reflect the motifs, forms, and themes that dominated Bourgeois's art of this period and to which she would return throughout her career: the architecture of New York, family and notions of domesticity, as well as language and its failures. Bourgeois referred to *He Disappeared into Complete Silence* as "a drama of the self." Governing the work are her own feelings, particularly those of loneliness, confinement, and isolation.

Producing *He Disappeared into Complete Silence* was a major undertaking, and Bourgeois printed and assembled few portfolios in 1947. This impression is especially rare. Marked with a letter ("A"), as opposed to a number that would indicate it was intended for sale, it is one in a small group the artist gifted to friends and associates. JF

Leopoldo Méndez
Mexican, 1902–1969

Posada in His Workshop (Homage to Posada)

Ca. 1956
Linocut, 13 3/4 × 30 3/16 in. (35 × 78.3 cm)
Gift of Richard and JoAnn Edinburg Pinkowitz, 2024 (2024.69.30)

José Guadalupe Posada (1852–1913) is often described as the father of printmaking in Mexico. With this print, Leopoldo Méndez expresses his admiration for the artist, showing him at his table, holding an engraving tool like a weapon as he gazes out on a scene of police on horseback attacking workers. The street scene closely resembles a print Posada created for the May 1892 issue of *Gaceta Callejera*, which reported on continued riots in opposition to the reelection of Porfirio Díaz, the authoritarian president of Mexico who, from 1876, held power for some thirty years. Behind Posada are three men; the two at left are the social-reform activists Ricardo Flores Magón and Lázaro Gutiérrez de Lara, who both resisted Díaz's regime. During his rule, Díaz confiscated land belonging to peasant villagers, one of many actions that would spark the Mexican Revolution in 1910. In this print, Flores Magón holds a sheet of text that addresses the forced conscription of land workers into the same army that assaults the laborers in the street scene. Though it depicts events of decades past, the print's subject matter reflects Méndez's own politics and concerns with social justice. MM

Helen Frankenthaler
American, 1928–2011

Western Dream

1957
Oil on unsized, unprimed canvas, 70 × 86 in. (177.8 × 218.4 cm)
Gift of the Helen Frankenthaler Foundation, 2023 (2023.560)

Western Dream dates to a singularly important period in Helen Frankenthaler's early career. Between 1956 and 1959 her breakthroughs in abstraction from earlier in the decade matured to produce a series of paintings marked by luminous colors, an emphasis on drawing, and the recurrence of motifs including the square and the circle. *Western Dream* presents a lyrical and somnambulistic suggestion of landscape, sky, breeze, heat, and turf, with hints of flora and fauna scattered throughout. The sights and sensations seem to shimmer, coming into being and quickly fading away—an effect of the artist's innovative technique of staining the canvas with thinned paint. The painting nevertheless remains resolutely abstract, evolving the techniques of Jackson Pollock that had inspired Frankenthaler in the early 1950s while also anticipating the practice of Color Field painters like Kenneth Noland and Morris Louis. *Western Dream*'s luminous surface and dense composition is achieved through a combination of careful drawing and painting by pouring, brushing, and spreading. Frankenthaler strategically left passages of unpainted raw canvas "because the canvas itself acted as forcefully and as positively as paint or line or color." BK

Hervé Télémaque
Haitian, 1937–2022

The Guide (Éclaireur)

1962
Oil on canvas, 51 3/16 × 76 3/4 in. (130 × 195 cm)
Purchase, Bequest of Florene M. Schoenborn, by exchange, 2023 (2023.136)

Hervé Télémaque studied at the prestigious Centre d'Art in Port-au-Prince. When François Duvalier seized power in 1957, the artist left for New York, where he took classes at the Art Students League and witnessed the rise of Abstract Expressionism. Télémaque experienced endemic racism in New York and later described the limitations of a "thoroughly New York school [that] seemed inadequate for me to express where I came from and who I was." In 1961 the artist moved to Paris, connecting with Wifredo Lam, André Breton, and other Surrealists, and developed an interest in automatism. Surrealism enabled Télémaque to reinvestigate his Caribbean roots and question the histories and legacies of imperialism and colonialism.

Painted soon after his arrival to Paris, *The Guide* represents what he called "a kind of automatic, hyper-lyrical painting, where figurative elements . . . obsessive elements . . . gradually appear." Against a brilliant blue background, organic forms undergo metamorphosis; they stretch and twist with gaping black holes like teeth-filled mouths and suggest a sinister psychological disturbance. One senses Télémaque's effort to arrive at a clarity of place. This canvas's importance to the artist is suggested by its French title, *Éclaireur*, which can mean guide, clarifier, or enlightenment. SD

Gibson Inc.
American, founded 1902

Electric Guitar, Les Paul Standard Model (Serial No. 9 3182)

Kalamazoo, Michigan, 1959
Mahogany, maple, rosewood, nickel, and plastic, L. 39 ¼ in. (99.7 cm)
Anonymous Gift, 2024 (2024.214.71)

Les Paul Standard model guitars with a sunburst finish, first made by Gibson between 1958 and 1960, are among the most desirable vintage guitars that exist. Known for their finish with a lighter color in the middle that darkens toward the edges, they have been favored by some of the most famous guitarists in rock music, but their success arguably stems from the unique history of this particular instrument. It was owned by Keith Richards, who played it in the early years of the Rolling Stones—notably, on the band's first tour of the United States in 1964 and in their television premiere that October on the Ed Sullivan Show. Richards's use of this guitar is credited with introducing the sunburst Les Paul Standard (which at the time was already discontinued) to other leading guitarists of his generation, including Jimmy Page and Eric Clapton. The adoption of this model by rock guitarists in the 1960s ignited interest among the public, prompting Gibson to reintroduce the design at the end of the decade. It has continued to be manufactured ever since. JKD

C. F. Martin and Company
American, founded 1833

Acoustic Guitars (Model O-16NY and Model OO-18G)

Nazareth, Pennsylvania, 1961 (O-16NY, left), 1959 (OO-18G, right)
Mahogany, rosewood, spruce, metal, and plastic, L. of O-16NY 38 ¼ in (97.2 cm), L. of OO-18G 38 in. (96.5 cm)
Gift of Peter Yarrow, in honor of Peter, Paul and Mary, 2022 (2022.484a, b)
Gift of Noel Paul Stookey, in honor of Peter, Paul and Mary, 2022 (2022.485a, b)

Made by the esteemed American manufacturer C. F. Martin and Company, these two guitars were played by Peter Yarrow and Noel Paul Stookey in the iconic folk trio Peter, Paul and Mary. They can be heard on the group's eponymous 1962 album, which included the songs "Lemon Tree" and "500 Miles," as well as renditions of the Pete Seeger songs "Where Have All the Flowers Gone" and "If I Had a Hammer." The latter song won the group two Grammys, for Best Folk Recording and Best Performance by a Vocal Group. Yarrow and Stookey are posed with the guitars in the photograph of the trio on the album cover, which was taken in front of a brick wall at The Bitter End, a well-known folk-music venue in New York. Although Yarrow put his guitar aside after the first album, Stookey played his instrument well into 1963, when the trio released their second album, *Moving*, which includes their song "Puff, the Magic Dragon." These two guitars were important in creating the original sound of Peter, Paul and Mary, which was known for close vocal harmonies accompanied by the distinctive mix of Yarrow's steel-strung guitar and Stookey's nylon-strung instrument. JKD

Bahman Mohassess
Iranian, 1931–2010

Minotauro Morente

1966
Oil on canvas, 41 ¾ × 59 ¼ in. (106 × 150.5 cm)
Art Jameel Fund, 2024 (2024.121)

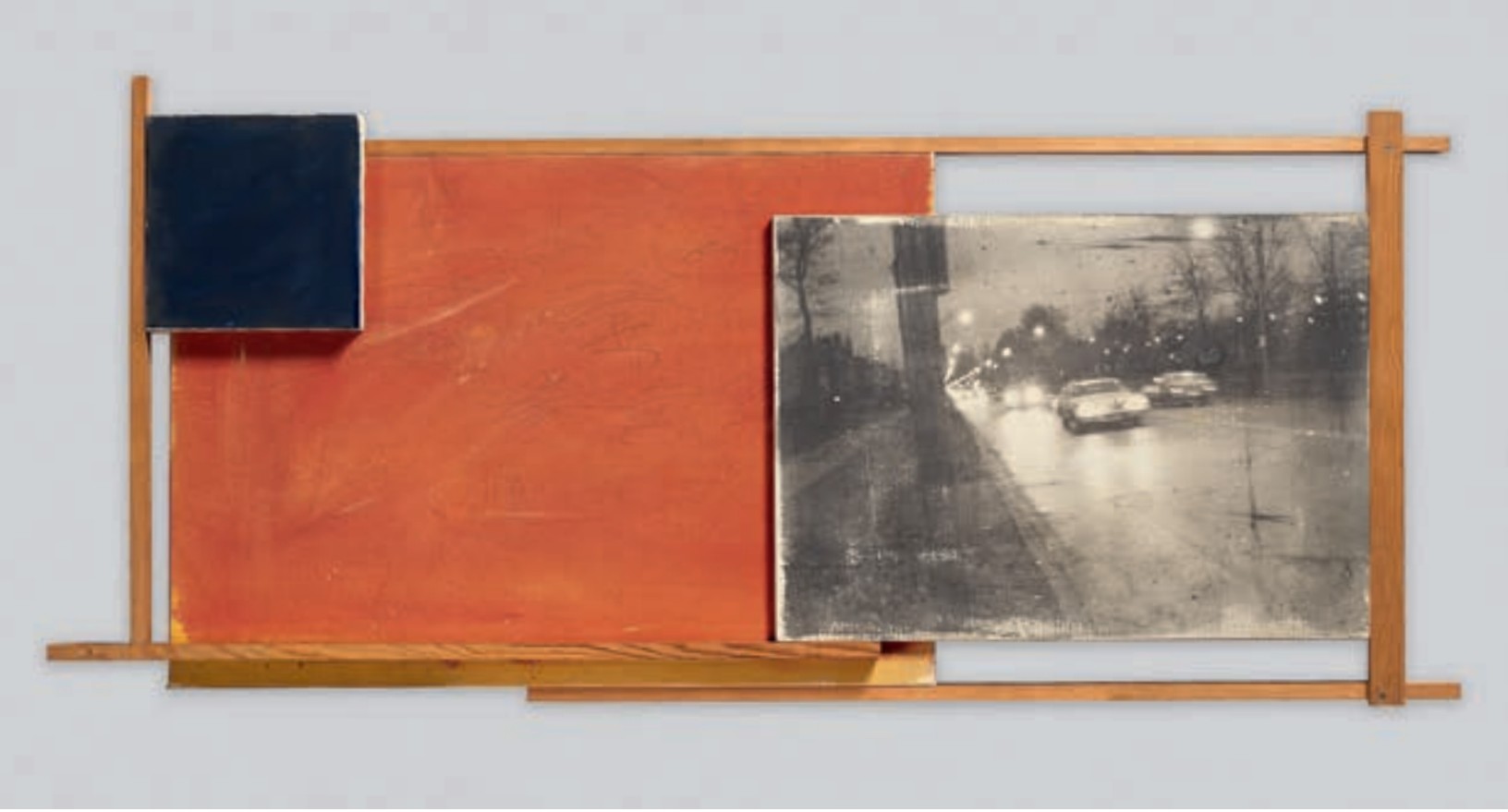
Bahman Mohassess played a central role in the avant-garde artistic and literary circles of prerevolutionary Iran. Today, he continues to enjoy an almost cultlike status at home and abroad. *Minotauro Morente* reflects the artist's characteristic style of "archaizing realism," as well as the rich set of references that informed his practice. These include Ancient Greek and Roman art, postwar figurative painting, Surrealism, the Theater of the Absurd, and Iranian and European avant-garde film and literature. The fearsome nature of Mohassess's minotaur is mitigated by its unusual physicality, which literalizes the Persian idiom that refers to clumsiness or helplessness as being "without hands and feet." The title and the minotaur's pose also recall the ancient Roman sculpture of a wounded "barbarian" warrior: *The Dying Gaul* (*Galata morente*). Mohassess's minotaur is both threateningly alien and frighteningly vulnerable, qualities that may speak to his own experience of queer alterity. Finally, the minotaur's dramatic death throes and decaying flesh may allude to a metaphor popularized by the artist's friend and Iran's leading Pahlavi-era public intellectual, Jalal al-e Ahmad (1923–1969), who used illness and contagion to describe the country's rapid Westernization (which he referred to as *gharbzadeghi*, or "Westoxification") in the early to mid-1960s. CD

David Diao
American, born China, 1943

Colombe d'Or

1972
Acrylic on canvas, 92 ½ × 81 in. (235 × 205.7 cm)
Purchase, Kathryn E. Hurd Fund and Winsing Arts Foundation Gift, 2023 (2023.68)

Sweeping fields of green and yellow are interrupted by a vertical blue streak in David Diao's *Colombe d'Or*, a monumental painting that explores the tension between surface and structure. Born in Chengdu, China, in 1943, Diao emigrated to New York from Hong Kong in 1955. He is among the first artists to make "squeegee paintings," a technique he started to employ in 1969. Repurposing the fifty-inch cardboard tubes discarded by garment factories in SoHo, Diao would spread, drag, and push acrylic paint across a canvas on the floor. Layer by layer, he ceded control to the unwieldy nature of the instrument and the haphazard movement of the paint. While the unconventional tools and the pooling effect on the canvas signal Diao's homage to New York School predecessors, these paintings also critique the modernist legacy that often denies connection to external contexts. A prime example is this 1972 painting, which is named after La Colombe d'Or—a legendary restaurant, beloved by artists, in Saint-Paul de Vence in the south of France—that Diao visited earlier that year. By including social and personal references in his work, Diao no longer allows the discourse of abstraction to be isolated from the environment of its production. LM



Kunié Sugiura
Japanese, born 1942

Where to

1980
Photographic emulsion on canvas, acrylic on canvas, and wood, 28 ½ × 66 ½ × 3 ½ in. (72.4 × 168.9 × 8.9 cm)
Acquisitions Fund, 2024 (2024.93)

To make this hybrid sculptural work, Kunié Sugiura painted photographic emulsion on a canvas, creating a sensitized surface for the exposure of an image, and combined it with monochromatic painted canvases. *Where To* is a dynamic example of the artist's *Photo-Paintings* series, begun in 1976, which focuses on nocturnal and abstract views of New York City and the natural world. Raised in Japan in the postwar years, Sugiura studied physics before moving to the United States in 1963 to study photography at the School of the Art Institute of Chicago. The experimental nature of the school's Bauhaus-inspired curriculum and the artist's background in scientific methods has fueled her expansive approach to art across a seven-decade career. Influenced by Minimalism, Pop art, and traditional Japanese screen painting, Sugiura constructs juxtapositions of photography and painting, and of representation and nonobjective abstraction, allowing for a broad reading of the essential differences between these modalities while simultaneously creating a graphic tension and tenuous balance. LS

Carrie Mae Weems
American, born 1953

You Became a Scientific Profile; A Negroid Type; An Anthropological Debate; & A Photographic Subject

1995–96
Chromogenic prints with sand-blasted text on frame glass, each frame 26 5/8 × 22 5/8 in. (67.6 × 57.5 cm)
Purchase, Florence and Herbert Irving Acquisitions Fund and Vital Projects Fund Inc. Gift, through Joyce and Robert Menschel, 2023 (2023.461a–d)

Carrie Mae Weems works in photography, performance, and multimedia installations to shift power toward social justice. Known primarily as a photographer, she has considered the role of the medium in bearing witness to history over her five-decade career. In this series Weems interrogates some of the most controversial images ever recorded: the first known photographs of documented enslaved people, including Renty and his daughter Delia as well as Jack and his daughter Drana. Commissioned in 1850 by the Harvard scientist Louis Agassiz to support his racist theories about African Americans, the original images present each sitter like a specimen for study. Weems was moved by these "profoundly painful photographs that are yet hauntingly beautiful" and asked herself "how [she] might pull the subjects in these photographs forward and provide them with voices." Emphasizing the anthropological nature of the original daguerreotypes, she cropped and enlarged the photographs, added color, and then placed the sitter within a circular mat overlaid by her own texts. By drawing our attention to the frame, Weems highlights the structure of oppression within which these individuals survived. LS

YOU BECAME A
SCIENTIFIC PROFILE
A NEGROID TYPE
AN ANTHROPOLOGICAL
DEBATE
& A PHOTOGRAPHIC SUBJECT

John C. Ennis III
American, born 1947

Flintlock Longrifle

Idaho, 1982
Wood (maple), steel, silver, gold, and brass, L. 56 ½ in. (143.5 cm), L. of barrel 40 3/16 in. (102.1 cm), Cal. .375 in. (10 mm), Wt. 10 lb. 15.1 oz. (4964 g)
Purchase, Arthur Ochs Sulzberger Gift, 2023 (2023.373)

Made using traditional techniques by the Idaho-based gunsmith John C. Ennis III, this contemporary flintlock firearm is a fine example in the continued evolution of the American longrifle, which originated almost three hundred years ago in Pennsylvania and flourished from the 1750s to about 1850. It is distinguished for its technical excellence and creative reimagination of classic American longrifle decorative features—particularly raised scrollwork carving, engraving, and silver inlay—which not only pay homage to the craft's traditions but also advance them, making an original contribution to the medium. The rifle is a free-spirited work that is rightfully regarded as a masterpiece of the genre.

Ennis cleverly blends influences from a variety of eighteenth-century American longrifle schools and specific gunsmiths in the rifle's design, using antique guns as points of departure. Some of these precedents are represented in The Met collection. Yet the rifle's fanciful decorative schemes—including the phoenix and the man-in-the-moon, which do not relate to antique designs—ground it in the present. They complement other modern aspects of the work, including its highly dynamic, complex carving and illusionistic engraving. JB

Peter Johnsson
Swedish, born 1965

Athena Sword and Scabbard, from the series *Reflections—Dedication to the Goddess*

Storvreta, Sweden, 2019
Steel, iron, gold, silver, felt, linen, and shellac, L. 38 ½ in. (97.9 cm), L. of blade 31 ⅜ in. (79.8 cm), Wt. 2 lb. 5.12 oz. (1055 g)
Gift of Landon Mathew Morris, 2023 (2023.117a, b)

The *Athena* sword is an example of contemporary sword-smithing at its highest level. Though fully functional, with calculated balance and cutting ability and evocative of medieval and antique sword types, *Athena* is the first weapon to enter The Met collection that was created principally as a work of art, rather than as an object for presentation, ceremony, or combat. The sword therefore challenges the traditional boundaries of the arms and armor field.

Peter Johnsson describes *Athena* as a "sword for contemplation" and designed it to inspire reflection on specific concepts and themes, including the pursuit of mastery and harmony; the function of geometry as a means to focus the mind and relate objective truths; and the relevance of lessons from ancient mythologies in our lives today. *Athena*'s design, including the linen-wrapped scabbard and geometric decoration, references Athena herself—the Greek goddess of inspiration, civilization, law and justice, mathematics, and the arts and crafts, especially weaving. The form and proportions of *Athena*'s mounts derive from the hilt-to-blade ratio of two-to-nine. The blade is forged in 540 layers of two types of steel and shows chatoyant effects. JB

Maria Grazia Chiuri
Italian, born 1964

Grace Wales Bonner
British, born 1992

House of Dior
French, founded 1946

Ensemble

2020, edition 2022
Silk, wool, and synthetic (viscose), L. of jacket at center back 24 ¾ in. (62.8 cm), L. of skirt at center back 33 in. (83.8 cm)
Gift of Christian Dior Couture, 2023 (2023.368a–c)

Maria Grazia Chiuri, the creative director of women's collections at Dior, invited collaborators to contribute to her 2020 resort collection titled "Common Ground." The menswear designer Grace Wales Bonner presented a version of Christian Dior's "Bar" suit that maintains the hourglass shape of the 1947 original in a leaner, more relaxed silhouette drawn from Afro-Cuban tailoring of the 1940s and 1950s. The ensemble also incorporates crocheted synthetic raffia in red, black, green, and gold—colors evoking the British designer's Jamaican heritage. Wales Bonner remarked on the collaboration: "I'm trying to create something that's a hybrid—that celebrates European luxury and beauty but also introduces another cultural perspective and allows that to sit in relation to it with the same kind of weight and integrity." AG

Joana Choumali
Ivorian, born 1974

Untitled, from the series *Ça va aller*

2019
Inkjet print on cotton canvas with embroidery, 9 ½ × 9 ½ in. (24.1 × 24.1 cm)
Purchase, Anonymous and Alfred Stieglitz Society Gifts, 2023 (2023.111)

The small beach town of Grand-Bassam was once a refuge for Joana Choumali, a multimedia artist from the Ivory Coast. It was a quiet place far away from the stresses of her daily life in Abidjan, the busy Ivorian port city. In March 2016 that sense of peace was shattered after terrorist gunmen opened fire, randomly killing at least nineteen people and injuring many others. As Choumali wrote, "Bassam was a synonym of happiness, until that day." Three weeks after the attack, she returned to Grand-Bassam and made a series of melancholic iPhone snapshots of people walking in the streets, standing, or sitting, often alone, lost in their thoughts. She then printed the photographs on canvas and added embroidery using cotton and metallic thread. "Each stitch was a way to recover, to lie down the emotions, the loneliness, and mixed feelings I felt. . . . The act of adding colorful stitches on the pictures has had a soothing effect on me, like a meditation." The embroidery expresses what Choumali felt was missing in her photographs, both the lasting wounds to the community's mental health and a sense of hope. Loosely translated, *Ça va aller* means "It will be okay." JLR

Rose B. Simpson
American, Kha'p'oe Ówîngeh (Santa Clara Pueblo), born 1983

Release

2022
Clay, steel, twine, and grout, 84 × 20 × 18 in. (213.4 × 50.8 × 45.7 cm)
Purchase, Oscar L. Tang and H.M. Agnes Hsu-Tang Gift, 2023 (2023.359)

Standing like an otherworldly sentinel, *Release* belongs to a recent body of work by Rose B. Simpson in which she uses clay to sculpt large, upright figures. An enrolled member and resident of Kha'p'oe Ówîngeh (Santa Clara Pueblo), Simpson's work is deeply informed by her Pueblo ancestry, including pottery-making traditions practiced by her forebears.

In *Release*, the figure's hollow core creates an internal space largely cut off from the outside world; only the eyes provide a portal between the two. Similarly, the affectless expression and absence of arms—which are replaced by a necklace of clay beads sweeping to the floor—reflect a preoccupation with internal movement or consciousness rather than any outward plays of emotion. *Release* evokes a state of being rather than of doing.

Symbolically rich and bearing marks and incisions—some with specific purpose, such as protection, others evoking more elusive ideas, such as the passage of time—Simpson's figures reflect her artistic journey: traversing cultural, psychological, and emotional realms, seeking out and witnessing spiritual release in the face of external and internal challenges. As the artist notes, "If I stay in a state of faith, I can let go of a lot of fear." CD

Ryunosuke Okazaki
Japanese, born 1995

Ensemble

Spring/summer 2024
Polyester, polyurethane, plastic (ABS), and stainless steel, dress 49 ½ × 82 × 55 in. (125.7 × 208.3 × 139.7 cm), headpiece 31 × 32 × 24 in. (78.7 × 81.3 × 61 cm)
Purchase, Friends of The Costume Institute Gifts, 2024 (2024.28a, b)

Looking at the wearable sculptures of Ryunosuke Okazaki is an exercise in pareidolia, the illusory (mis)perception of recognizable images in amorphous visual forms. Indeed, his enigmatic sculptural garments—inspired by the lyrical coiling patterns of ancient Jōmon pottery—are open to interpretation: they can be anything and everything. This magnanimity also applies to the Hiroshima-born designer's creative process. Although he trained in graphic design at the Tokyo University of the Arts, he finds the act of sketching—despite the scribbly, tangled lines of his artful silhouettes—an impediment to imaginative autonomy. "I make my works very unconsciously, by hand," Okazaki explains. "It feels like the cells are dividing and each piece has its own personality." The designer's automatism—informed by André Breton's *Manifesto of Surrealism* (1924) by way of Sigmund Freud—involves working on the body directly, building his sculptures spontaneously from knitted polyester and polyurethane tubes shaped with plastic and stainless-steel rods. "I believe that beauty is important, but at the same time, I am pursuing an overwhelming expression that is more conceptual," Okazaki says of his improvisational methodology, which he likens to prayer. What underlies his work is the eternal search for peace and harmony between man and nature, a concept informed by the animist philosophy of Shintoism. AB

Donors of Funds for Acquisitions, July 1, 2022–June 30, 2024

A G Foundation
Diane and Arthur Abbey
Hugh L. Adams Trust
Elizabeth Alexander
Julie and James Alexandre
The Annenberg Foundation
Paul Arnhold and Wes Gordon
Adrienne Arsht
Audrey Arsht and Alex Reese
Estate of Brooke Russell Astor
Diana Barrett and Robert Vila
Frances F. Beatty and Allen R. Adler
Tony Bechara
Candace K. and Frederick W. Beinecke
Fabiola Beracasa Beckman
Allison Berg
Jane and Raphael Bernstein
Zeynep Oğuz Bilimer and Evren Bilimer
Debra and Leon D. Black
Eric Blair-Joannou
Samantha Boardman and Aby J. Rosen
Caroline G. Boden
James and Susan Breece
Frances F. and Leo D. Bretter
Kathryn K. Briger
Daniel and Estrellita Brodsky
Ambassador and Mrs. W.L. Lyons Brown
Igor and Anastasia Bukhman
Janna Bullock
Larry and Ann Burns
Robert M. Buxton
Colin and Elizabeth Callender
Angela A. Chao and Jim Breyer
Mr. and Mrs. Richard Lockwood Chilton, Jr.
Austin B. Chinn
Christie's, Inc.
Sue Cassidy Clark
Louis and Virginia Clemente Foundation, Inc.
Mr. and Mrs. Edward E. Cohen
Colbeck Capital Management LLC
Marina and Lawrence Cooley
Agustín and Isabel Coppel
The Maurice Cotter and Muriel Sheahan Charitable Foundation Trust
Mary and Cheney Cowles
Estate of Emily B. Curtis
The Roderick H. Cushman Family
Stephen M. Cutler and Wendy N. Zimmermann
Peggy and Richard M. Danziger
Mr. and Mrs. Michel David-Weill
Elizabeth J. and Paul De Rosa
Robert Denning and Charles Porch
Jonathan S. Densa
Rahul Dhir and Corine Saltara
Charles and Valerie Diker
Vinny Dotolo and Sarah Hendler
Estate of James D. Draper
Estate of William R. and Violet Drexler
Katherine Dwyer and Julia Dwyer
The George Economou Collection
Cheryl and Blair Effron
Safia El Malqui
Edward and Susan Falk
Megan Fang and Daniel Wu
George L. Farias
The Felicia Fund
Mark Fisch
Wendy Fisher
Aaron I. Fleischman and Lin Lougheed
Barbara G. Fleischman
Martha J. Fleischman
Estate of Ernest L. Folk
Alex and Amanda Freeman
Marina Kellen French
The Fried Foundation
Gagosian Gallery
Edward J. Gallagher, Jr. Foundation
Sergio J. Galvis and Lee White Galvis
Jeri and Charles Garbaccio
Stephen A. Geiger
Alan Gerry
Nomi Ghez and Michael S. Siegal
Mrs. S. Parker Gilbert
The Giorgi Family Foundation
Milly and Arne Glimcher
Estate of Margaret Goldman
Hubert and Mireille Goldschmidt
Hal Goltz and Maribeth Gainard
Sachiko Goodman
Elizabeth M. Gordon
Susan Gosin
Anthony Gould Fund
Estate of Louise H. Graham
Green Family Art Foundation, Courtesy of Adam Green Art Advisory
Green Family Art Foundation
Mr. and Mrs. Jeffrey W. Greenberg
Kathryn O. Greenberg
Joseph Greenwood
Amy and John Griffin
Mr. and Mrs. Martin D. Gruss
Nathalie and Charles de Gunzburg
Charles Hack and The Hearn Family Trust
Oded Halahmy
Andrew and Christine Hall
David A. Hanks
Isabelle Harnoncourt-Feigen
Karla and A. Peter Harwich
R. Couri Hay
The Hayden Family Foundation
Morrison H. Heckscher
Diana Heldfond and Harrison DiGia
Mr. and Mrs. J. Tomilson Hill
Arthur A. Houghton and Roberta Sandeman Houghton
Ming Chu Hsu
Hudgins Family
A. C. Hudgins, Jr.
Samuel D. Isaly
Philip Henry Isles
Mr. and Mrs. Hamilton E. James
Julie Jason
Linda Kastan
The Christian Keesee Collection
Anna-Maria and Stephen Kellen Foundation
Donna Kenton
Keren Keshet - The Rainbow Foundation
Victor and Gail Khosla
Charles M. Kim and Jean Su Maeng Kim
Michael B. Kim and Kyung Ah Park
Younghee Kim-Wait
Deborah and Jonathan Klein
Ruth & Seymour Klein Foundation
Rahmi M. Koç
David H. Koch
Beth and J. Christopher Kojima
Andrea Krantz and Harvey Sawikin
The Krugman Family Foundation
Onur and Demet Kumral
La Cerise LLC
Kenneth and Rosalind Landis
Emma Lasry
Aerin Lauder and Eric Zinterhofer
Jo Carole and Ronald S. Lauder
Leonard A. Lauder and Judy Glickman Lauder
Alvaro Leal
Janice Lee and Joseph Bae
Helen Lee-Warren and David Warren
Brenda Levin
Lauren Levison
Anne Levy Charitable Trust
Bertha and Isaac Liberman Foundation, Inc.
Linda M. Lindenbaum
Gary and Jeanne Lofgren
Scott W. Lynn
Earle I. Mack Foundation, Inc.
John Mackie
Linda Macklowe
Jeff Magid
James and Dhira Mahoney Charitable Foundation
Carol Collins Malone
Monica Manzutto and José Kuri
Marian Goodman Gallery
Peter Marino and Jane Trapnell Marino
Howard S. and Nancy Marks
Catie Marron
Sylvia and Leonard Marx, Jr.
Mr. and Mrs. Edward J. Mathias

Allan L. Mattson
Mike Mauzé
Jay H. McDonald
Wei McDonald
Mary McFadden
Mellon Foundation
Prakash and Anjali Melwani
Joyce Frank Menschel
Richard and Ronay Menschel
Tobias Meyer and Mark Fletcher
William and Pamela Michaelcheck
Camilo Miguel, Jr.
Elizabeth and Richard Miller
Richard Mishaan and Marcia Rolfe-Mishaan
Di Mondo
C. Jay Moorhead Foundation
John A. and Carole O. Moran
Daniel and Alicia Murphy
Museo Kaluz
Catherine Munther
Dr. Sukumar Nagendran
Alf and Clara Naman
Joseph Nguyen and Tamie Tong
Dasha and Stavros Niarchos
Henry Nias Foundation, Inc.
Olympia Auctions LTD
Sabine Padar
Paramount Group
The James Parker Charitable Foundation
Paula Cooper Gallery
Maeve Peace
Ellen Peckham
PECO Foundation
Mr. and Mrs. Jeffrey M. Peek
Dina Axelrad Perry
Gina and Stuart Peterson
Catherine Petitgas
Adria Phillips
Estate of Mona Picket
The Honorable and Mrs. Leon B. Polsky
Estate of Mary Jane Pool
Postage Stamp Farm Foundation, Inc.
Charles and Jessie Price
John Pritzker Family Fund
John A. Pritzker
Polina Proshkina and Yan Assoun
Allison A. Provost
Oksana Prysyazhnyuk and Siddhartha Sinha
Katharine Rayner
Annette de la Renta
Hon. Kimba Wood and Frank Richardson
Daniel Romualdez
Juliana Rosen
Ripton Rosen
Rochelle C. and Mark H. Rosenberg
Robert Rosenkranz and Alexandra Munroe
E. John Rosenwald, Jr.
Janet C. Ross
Laura G. and James J. Ross
Jen Rubio and Stewart Butterfield
Sir Paul Ruddock and Lady Ruddock
Bernard and Almine Ruiz-Picasso
Derald H. Ruttenberg Foundation
Dr. Margaret Ruttenberg
Bonnie J. Sacerdote
Noelle M. Salzano La Rubbio and Joseph La Rubbio
Estate of Harvey Salzman
The Charles E. Sampson Trust
Olivia C. Sandelman
Alejandro and Charlotte Santo Domingo
Mrs. Julio Mario Santo Domingo
Yolanda Santos
Allison Sarofim
Scott Sartiano and Allie Rizzo Sartiano
Estate of Adele Veronica Satkus
Mr. and Mrs. Andrew M. Saul
Mr. and Mrs. Henry B. Schacht
Diane H. Schafer
Mr. and Mrs. David T. Schiff
Estate of Audrey S. Schoenwald
Andrew and Jamie Schwartzberg
Jerry and Jessica Seinfeld
Per Skarstedt
Kimberly and Drew Skelton
Sabrina Slagowitz
Andrew Solomon and John Habich Solomon
Mr. and Mrs. Paul Soros
Robert D. Soros and Jamie Singer Soros
Sotheby's
Carolyn H. Specht
Beatrice Stern
Leonard and Allison Stern
Michael and Alli Stillman
Lise Stolt-Nielsen
Harlan and Sabina Stone
David E. Stutzman and John D. Lamb
Gaby Sulzberger
Susan Schulman Fine Art, Inc.
Ruth and Andrew Suzman
Gordon Sze, MD
Oscar L. Tang and H.M. Agnes Hsu-Tang
Aso O. Tavitian
Ann Tenenbaum
Amalia and Roberto Thompson Motta
David and Joyce Thompson
Tiffany & Co.
Mr. and Mrs. Alexander Tisch
The James & Merryl Tisch Foundation, Inc.
Merryl H. and James S. Tisch
Barbara Tober
Mr. and Mrs. David M. Tobey
Trevor and Alexis Traina
Seran and Ravi Trehan
Deborah Van Eck
Marica and Jan Vilcek
Vital Projects Fund, Inc.
Mary and James G. Wallach Foundation
Mary J. Wallach
Anthony W. and Lulu C. Wang
Diana Wang and Ling Tian
Wasserman Foundation
Dr. Frederíco Wasserman
Charlotte C. Weber
Regina and Gregory Annenberg Weingarten
Tali Farhadian Weinstein and Boaz R. Weinstein
White Cube
Shelby White
Mr. and Mrs. Malcolm H. Wiener
Barrie A. and Deedee Wigmore
Jay and McCartney Wilkins
Winsing Arts Foundation
David S. Winter
Estate of Jayne Wrightsman
Erving and Joyce Wolf Foundation
Timothy Wyman
Daniel Xu and Flora Huang
Jeff Yabuki
Fernando Zobel de Ayala
Anonymous (15)

Donors of Gifts of Works of Art, July 1, 2022–June 30, 2024

3.1 Phillip Lim
Abbot and Holder Ltd.
Mac Adams
Evelyne Aikman and Adam Forste
Irene Roosevelt Aitken
Virginia and Ravi Akhoury
Alexander McQueen
Carolyn Alexander
Joseph Altuzarra
Dita Amory
Lauren Amos
Harold Ancart
Shoko Aono and Richard Aeck
Estate of Pierre Apraxine
Estate of Diane Arbus
Arcanum Foundation
Frank and Mary Ann Arisman
Siah Armajani Trust
John M. Bacon
Joseph T. Baio
D. Frederick Baker
Sharon Li Baldwin
Anthony Barboza
Jean-Luc Baroni
Diana Barrett and Robert Vila
Famille de Bayser
Leslie M. Beebe and Bruce Nussbaum
Elizabeth K. Belfer
Olivier Berggruen Trust
Robert Black and Doreen Picerne
Andrew Bolton
Braun Archive Kronberg
Emily Braun
Virginia Budny
Burberry
Tory Burch
David Cancel
Edna Cardinale
Maureen Cassidy-Geiger
Barbara Bertozzi Castelli
Celine
Carla Chammas and Judi Roaman
CHANEL
Jonathan Cheung
Hallam Chow
Christian Dior Couture
Lynda King Clark
Sue Cassidy Clark
Francesco and Alba Clemente
Orly Cogan and Robert Mann
Karen B. Cohen
Paul Cohen
Joel Confino and Lisa Alter
Paula Cooper
Mary and Cheney Cowles
DAG
Mr. and Mrs. Michel David-Weill
The Davidov Family
Gary Davis
Luis Placido de Abreu
Michael and Patricia Del Castello
Diane Villani Editions
Barry Downes and Helene Taub Downes
Dries Van Noten
Lewis M. Dubroff
Louise Eastman
The George Economou Collection
Matthew J. Edlund
Cheryl and Blair Effron
Martin Eidelberg
Colin Eisler
Dr. and Mrs. Arthur H. Elkind
Robert A. Ellison, Jr.
Ellsworth Foundation
Elsa Schiaparelli SAS
Elizabeth Feld Herzberg and Peter A. Feld
Sue K. and Stuart P. Feld
Fendi S.r.l
Madeleine Fidell-Beaufort
Lore K. Firman
Thomas R. Firman
Aaron I. Fleischman and Lin Lougheed
Barbara G. and Martha J. Fleischman
Barbara Fogler
Christopher Forbes
Barbara E. Fox
Fraenkel Gallery
Helen Frankenthaler Foundation, Inc.
Sandra King Frazier
Devon and Stacey Fredericks
Burton and Sandra Freeman
Glen E. Friedman
Dana Friis-Hansen and Mark Holzbach
John J. Froats
Amanda and Glenn Fuhrman
Larry Gagosian
Stephen A. Geiger
Kurt A. Gitter, MD and Alice Yelen Gitter, Gitter-Yelen Foundation
John Golding Artistic Trust
Jennifer S. Goldstein
Helene Greenberg Wyman
Estate of Alexis Gregory
Nicholas Grindley
Nancy Groce
Gucci
Amin Gulgee
Martha M. Habermann
Elisabeth L. Hahn
Jacob Hashimoto and Mixografia
R. Couri Hay
Anthony Hernandez
Esme Hodsoll
Frank Hohmann III
Jane Holzer
Monica and Markus Hottenrott
The Hristoff Family
Minsun Hwang and Kevin Jahng
Yukikazu and Kimiko Iwasa
Estate of Maria and Conrad Janis
Alison Kaouzova
Mary Katrantzou
The Leo Katz Foundation
Dodie Kazanjian and Calvin Tomkins
Sally Anne Kellog
Bruce and Gail Kenagy
Mohammad Omer Khalil
Michael B. Kim and Kyung Ah Park
Minjung Kim
Joyce King
Donna King-Luft
Michiko Kitaoka
Deborah and Jonathan Klein
Jonathan W. Kolker
Steven M. Kossak and Jeffrey Kossak, Kronos Collection
David Krut and Diane Victor
Laird Landmann and Kathleen Kinney Landmann
Lanvin
Joel Lefever and Janet Blyberg
Arnold and Pamela Lehman
Pamela Gimbel Lehman
George Leroy
Emma and Jay A. Lewis
C. R. Lindley, MD
LOEWE
Rosemarie and Leighton R. Longhi
Fern and Lewis Lowenfels
Mary Lublin
The Ludington Family
Samuel and Gabrielle Lurie
Linda Macklowe
Nancy Magoon
Brian and Florence Mahony
Drs. Daniel and Marian Malcolm
Marc Jacobs
Mary McFadden
Mark F. McHugh and Spencer Gordon
Jennifer Melby
Joyce F. Menschel
Estate of Ismail Merchant
Mitchell Merling
Estate of Janine Metz
Yvette and Allen Michaan
Katherine B. Michel
Elizabeth Milroy
Gloria Mizrahi
Landon Mathew Morris

Shirley M. Mueller, MD
Victoria Munroe
Mary L. Myers
David Bryan Nash
Jill Newhouse
Mark and Barbara Newman
Christine Young Nicolov
Patrick Oliphant and Susan Conway Oliphant
Roberta J. M. Olson and Alexander B. V. Johnson
Gloria Orenstein
Joyce and Philip Orenstein
Suzi and Franklin Parrasch
Mehool Patel and Alpana Grover
Antony Peattie
Elizabeth A. Pergam
Peter Finer
Richard and JoAnn Edinburg Pinkowitz
Pippy Houldsworth Gallery, London
Donna and Bruce Polichar
The Honorable and Mrs. Leon B. Polsky
Amy G. and Robert L. Poster
PRADA
Clayton Press and Gregory Linn
Gareth Pugh
Ceil and Michael E. Pulitzer
The Rahnema Collection
Judith Blum Reddy
Lance Renner
Dame Zandra Rhodes
Rhoda M. Ribner
Louise Rice
Susan Roberts Simon
Simone Rocha
Tara Rockefeller
Rodarte
Donna and Pete Rothschild
Christine Royer
William Rubel
Michael A. Rubenstein
Nicholas H. Ruth
Michael S. Sachs
The Mark and Lottie Salton Trust
Nadia and Rajeeb Samdani, Samdani Art Foundation
The Sapir Family
Midori Sato
Adina Lei Savin
Susanna Wettstein Scheidegger and family
Linda and Donald Schlenger
Susan W. Schulman
Estate of Esther and Samuel Schwartz
The Schwartz Family Foundation
The Schwartz Foundation
Joel Shapiro
Jack Shear
Siah Armajani Trust
James Siena
The Simkins Family
Bill Simmons
Per Skarstedt
Joan G. Smith
The Children of Lea Sneider
Joan Snyder
Jill Spalding
The Aphrodite and Samuel Spieller Family
Jana and Bernard Starr
Brigitte Steibel
Stella McCartney
Sterling Ruby Studio
Ellen L. Stern
Noel Paul Stookey
Studio in a School Association, Inc.
Millie Sucov
Kunié Sugiura
The Mary Sully Foundation
Beth Swofford
Peter Szego
Princess Shamina Talyarkhan
Vivienne Tam
Gilbert Tauber
Clarice Oliveira Tavares
Assadour O. Tavitian Trust
TELFAR
Thaddaeus Ropac Gallery
Olivier Theyskens
Thom Browne
C. Philip and Corbett Toussaint
Turner Carroll Gallery
Richard Tuttle
Ronald van der Kemp
Donna Van Der Zee
Thomas and June Van Hoose
Trino Verkade
Versace
John C. Waddell
Alfred J. Walker
Monroe Warshaw
Stan Washburn
Gordon Watts and Vivien Watts
John C. Weber
Chuck Webster
Michael Werner
Wheelock Whitney III
Helene Winer
The Wolf Family
Daniel Wolf
Marshall and Marilyn R. Wolf
Sarah and Gary Wolkowitz
Monita and Raymond Wong
Peter Yarrow
Craig and Elizabeth Zammiello
Anonymous (11)

Contributors

Niv Allon (NA), Curator, Egyptian Art

Alexis M. Belis (AMB), Associate Curator, Greek and Roman Art

Deniz Beyazit (DB), Curator, Islamic Art

Monika Bincsik (MB), Diane and Arthur Abbey Curator for Japanese Decorative Arts, Asian Art

Andrew Bolton (AB), Curator in Charge, The Costume Institute

Wolf Burchard (WB), Curator, European Sculpture and Decorative Arts

John Byck (JB), Marica F. and Jan T. Vilcek Associate Curator, Arms and Armor

John T. Carpenter (JTC), Mary Griggs Burke Curator of Japanese Art, Asian Art

Stephanie D'Alessandro (SD), Leonard A. Lauder Curator of Modern Art and Senior Research Coordinator, Modern and Contemporary Art

Clare Davies (CD), Associate Curator, Modern and Contemporary Art

William DeGregorio (WD), Associate Curator, The Costume Institute

Ashley Dunn (AD), Associate Curator, Drawings and Prints

Adam Eaker (AE), Associate Curator, European Paintings

Maryam Ekhtiar (ME), Patti Cadby Birch Curator, Islamic Art

Jennifer Farrell (JF), Curator, Drawings and Prints

Mia Fineman (MF), Curator, Photographs

Alice Cooney Frelinghuysen (ACF), Anthony W. and Lulu C. Wang Curator of American Decorative Arts, The American Wing

Amanda Garfinkel (AG), Associate Curator, The Costume Institute

John Guy (JG), Florence and Herbert Irving Curator of the Arts of South and Southeast Asia, Asian Art

Navina Najat Haidar (NH), Nasser Sabah al-Ahmad al-Sabah Curator in Charge, Islamic Art

Medill Higgins Harvey (MHH), Ruth Bigelow Wriston Curator of American Decorative Arts, The American Wing

Alison Hokanson (AH), Curator, European Paintings

Mellissa J. Huber (MJH), Associate Curator, The Costume Institute

Amelia Roché Hyde (ARH), Research Assistant, Medieval Art and The Cloisters

Eleanor Soo-ah Hyun (ESH), Korea Foundation and Samsung Foundation of Culture Curator of Korean Art, Asian Art

Janice Kamrin (JK), Curator, Egyptian Art

Ronda Kasl (RK), Curator of Latin American Art, The American Wing

Jayson Kerr Dobney (JKD), Frederick P. Rose Curator in Charge, Musical Instruments

Wolfram Koeppe (WK), Marina Kellen French Senior Curator, European Sculpture and Decorative Arts

Brinda Kumar (BK), Associate Curator, Modern and Contemporary Art

Alisa LaGamma (AL), Ceil and Michael E. Pulitzer Curator in Charge, The Michael C. Rockefeller Wing

Lesley Ma (LM), Ming Chu Hsu and Daniel Xu Curator, Modern and Contemporary Art

Mark McDonald (MM), Curator, Drawings and Prints

Constance McPhee (CM), Curator, Drawings and Prints

Iris Moon (IM), Associate Curator, European Sculpture and Decorative Arts

Elyse Nelson (EN), Associate Curator, European Sculpture and Decorative Arts

Patricia Marroquin Norby (PMN), Associate Curator of Native American Art, The American Wing

Maia Nuku (MN), Evelyn A. J. Hall and John A. Friede Curator for the Arts of Oceania, The Michael C. Rockefeller Wing

Julia A. E. Perratore (JAEP), Associate Curator, Medieval Art and The Cloisters

Jenny Peruski (JPer), Assistant Curator, Arts of Africa, The Michael C. Rockefeller Wing

Joanne Pillsbury (JP), Andrall E. Pearson Curator, Arts of the Ancient Americas, The Michael C. Rockefeller Wing

Stephen C. Pinson (SCP), Curator, Photographs

David Pullins (DP), Jayne Wrightsman Curator, European Paintings

Jeff L. Rosenheim (JLR), Joyce Frank Menschel Curator in Charge, Photographs

Martina Rugiadi (MR), Curator, Islamic Art

Joseph Scheier-Dolberg (JSD), Oscar Tang and Agnes Hsu-Tang Curator of Chinese Paintings, Asian Art

Markus Sesko (MS), Associate Curator of Asian Arms and Armor, Arms and Armor

Femke Speelberg (FS), Curator, Drawings and Prints

Perrin Stein (PS), Curator, Drawings and Prints

Courtney Stewart (CS), Research Associate, Islamic Art

E. Bradley Strauchen-Scherer (EBSS), Curator, Musical Instruments

Lisa Sutcliffe (LS), Curator, Photographs

Delphine Tonglet (DT), Assistant Curator, Greek and Roman Art

Stephan Wolohojian (SW), John Pope-Hennessy Curator in Charge, European Paintings

Sylvia Yount (SY), Lawrence A. Fleischman Curator in Charge, The American Wing

The Metropolitan's quarterly *Bulletin* program is supported, in part, by the Lila Acheson Wallace Fund for The Metropolitan Museum of Art, established by the cofounder of *Reader's Digest*.

The Metropolitan Museum of Art Bulletin, Fall 2024
Volume LXXXII, Number 2

Copyright © 2024 by The Metropolitan Museum of Art, New York

The Metropolitan Museum of Art Bulletin (ISSN 0026-1521) is published quarterly by The Metropolitan Museum of Art, 1000 Fifth Avenue, New York, NY 10028-0198. Periodicals postage paid at New York NY and additional mailing offices. POSTMASTER: Send address changes to Membership Department, The Metropolitan Museum of Art Bulletin, 1000 Fifth Avenue, New York, NY 10028-0198. Four weeks' notice required for change of address. The Bulletin is provided as a benefit to Museum members and is available by subscription. Subscriptions $30.00 a year. Back issues available on microfilm from National Archive Publishing Company, 300 N. Zeeb Road, Ann Arbor, MI 48106. Volumes I–XXXVII (1905–42) available as a clothbound reprint set or as individual yearly volumes from Ayer Company Publishers, Suite B-213, 400 Bedford Street, Manchester, NH 03101, or from the Metropolitan Museum, 66–26 Metropolitan Avenue, Middle Village, NY 11381-0001.

Published by The Metropolitan Museum of Art, New York
Mark Polizzotti, Publisher and Editor in Chief
Peter Antony, Associate Publisher for Production
Michael Sittenfeld, Associate Publisher for Editorial

Editor of the *Bulletin*: Anne Blood Mann
Manuscript edited by Cecilia Weddell and Elisa Urbanelli
Production by Chris Zichello
Designed by McCall Associates, New York
Image acquisitions and permissions by Shannon Cannizzaro

Typeset in Chronicle Text and Avenir Next
Separations by Professional Graphics, Inc., Rockford, Illinois
Printed and bound by GHP Media, Inc., West Haven, Connecticut

MIX
Paper | Supporting responsible forestry
FSC® C016212
FSC
www.fsc.org

Front cover: Agnes F. Northrop and Tiffany Studios, detail of window for Linden Hall, 1912 (see pp. 48–49). Inside front cover: Helen Frankenthaler, detail of *Western Dream*, 1957 (see p. 56). Page 2: Intan, detail of *The Bodhisattva Jizō*, dated 1291 (see pp. 14–15). Page 70: detail of beaded apron (*sereu*), Cenderawasih Bay, Western New Guinea, late 19th–early 20th century (see p. 46). Inside back cover: Lorenz Lechler and unidentified German artist, detail of design for a monumental sacrament house, 1502 (see pp. 16–17). Back cover: Helene Schjerfbeck, detail of *The Lace Shawl*, 1920 (see p. 49).

Photographs of works in The Met collection are by the Imaging Department, The Metropolitan Museum of Art, unless otherwise noted. Additional photography credits: © 2024 Artists Rights Society (ARS), New York. Image © The Metropolitan Museum of Art: back cover, p. 49 (bottom); © 2024 Artists Rights Society (ARS), New York /ADAGP, Paris. Image © The Metropolitan Museum of Art, photo by Juan Trujillo: p. 57; © 2024 Artists Rights Society (ARS), New York /SOMAAP, Mexico City. Image © The Metropolitan Museum of Art: p. 55; © Joana Choumali. Image © The Metropolitan Museum of Art, photo by Juan Trujillo: p. 67; © David Diao, Courtesy of Postmasters Gallery: p. 61; © 2024 The Easton Foundation / Licensed by VAGA at Artists Rights Society (ARS), New York. Image © The Metropolitan Museum of Art, photo by Mark Morosse: p. 54; © Helen Frankenthaler Foundation, Inc. / Artists Rights Society (ARS), New York. Photograph by Rob McKeever: inside front cover, p. 56; Image © The Metropolitan Museum of Art: pp. 2, 5 (top), 6 (bottom), 7, 10–12, 13 (bottom), 14, 20 (right), 21–31, 33, 35, 36 (bottom), 37–41, 43, 66, 69; Image © The Metropolitan Museum of Art, photo by Kathy Dahab: pp. 16–17, 45, 47, 59; Image © The Metropolitan Museum of Art, photo by Isabel Gadd: p. 36 (top); Image © The Metropolitan Museum of Art, photo by Anna-Marie Kellen: pp. 4, 6 (top), 32, 50, 51; Image © The Metropolitan Museum of Art, photo by Mark Morosse: pp. 15, 42; Image © The Metropolitan Museum of Art, photo by Bruce J. Schwarz: pp. 5 (bottom), 8, 19, 64, 65; Image © The Metropolitan Museum of Art, photo by Eileen Travell: p. 44; Image © The Metropolitan Museum of Art, photo by Juan Trujillo: front cover, pp. 13 (top), 18, 48–49, 60; Image © The Metropolitan Museum of Art, photo by Peter Zeray: inside back cover, pp. 9, 17 (right), 20 (left), 34, 46, 58, 70; © Rose B. Simpson. Courtesy of the artist, Jack Shainman Gallery, New York, and Jessica Silverman, San Francisco: p. 68; © Paul Strand Archive / Aperture. Image © The Metropolitan Museum of Art, photo by Mark Morosse: p. 53; © Kunié Sugiura. Image © The Metropolitan Museum of Art, photo by Juan Trujillo: p. 62; © Mary Sully Foundation. Image © The Metropolitan Museum of Art: p. 52; © Carrie Mae Weems. Courtesy of the artist and Gladstone Gallery, New York, Fraenkel Gallery, San Francisco, and Galerie Barbara Thumm, Berlin. Image © The Metropolitan Museum of Art, photo by Juan Trujillo: p. 63

The Metropolitan Museum of Art endeavors to respect copyright in a manner consistent with its nonprofit educational mission. If you believe any material has been included in this publication improperly, please contact the Publications and Editorial Department.

Every effort has been made to track object provenances as thoroughly and accurately as possible based on available scholarship, traceable transactions, and the existing archaeological record. Despite best efforts, there is often an absence of provenance information. Provenances of objects in The Met collection are continuously updated as additional research comes to light; readers are encouraged to visit metmuseum.org and to search by an object's accession number for its most up-to-date information.

All rights reserved. No part of this publication may be reproduced or transmitted in any form or by any means, electronic or mechanical, including photocopying, recording, or any information storage and retrieval system, without permission in writing from the publishers.

The Metropolitan Museum of Art
1000 Fifth Avenue
New York, New York 10028
metmuseum.org

Statement of Ownership, Management, and Circulation

Publication title: The Metropolitan Museum of Art Bulletin
Publication number: 885-660
Date of filing: 8/16/2024
Issue frequency: Quarterly
Number of issues published annually: Four
Annual subscription price: $30.00, or free to Museum Members
Complete mailing address of known office of publication: 1000 Fifth Avenue, New York, N.Y. 10028-0198
Complete mailing address of headquarters or general business office of publisher: 1000 Fifth Avenue, New York, N.Y. 10028-0198
Full names and addresses of publisher, editor, and managing editor:
Publisher: The Metropolitan Museum of Art, 1000 Fifth Avenue, New York, N.Y. 10028-0198
Editor: Anne Blood Mann, Publications and Editorial Department, The Metropolitan Museum of Art, 1000 Fifth Avenue, New York, N.Y. 10028-0198
Managing Editor: None
Owner: The Metropolitan Museum of Art, 1000 Fifth Avenue, New York, N.Y. 10028-0198
Known bondholders, mortgagees, and other security holders owning or holding one percent or more of the total amount of bonds, mortgages, or other securities: None
Tax status: The purpose, function, and nonprofit status of this organization and the exempt status for federal income tax purposes has not changed during the preceding 12 months.

	Average no. copies each issue during preceding 12 months (Oct. 2023–Sept. 2024)	No. copies of single issue published nearest to filing date (August 2024)
A. Total number of copies (net press run)	49,899	50,250
B. Paid circulation (by mail and outside the mail)		
1. Mailed outside-county paid subscriptions	47,628	48,047
2. Mailed in-county paid subscriptions	0	0
3. Paid distribution outside the mails including sales through dealers and carriers, street vendors, counter sales, and other paid distribution outside USPS	0	0
4. Paid distribution by other classes of mail through the USPS	1,530	1,516
C. Total paid distribution (sum of B1–B4)	49,158	49,563
D. Free or nominal rate distribution (by mail and outside the mail)		
1. Free or nominal rate outside-county copies	0	0
2. Free or nominal rate in-county copies	0	0
3. Free or nominal rate copies mailed at other classes through the USPS	0	0
4. Free or nominal rate distribution outside the mail	0	0
E. Total free or nominal rate distribution (sum of D1–D4)	0	0
F. Total distribution (sum of C and E)	49,158	49,563
G. Copies not distributed	741	687
H. Total (sum of F and G)	49,899	50,250
I. Percent paid	100%	100%